

ARCHAIA ENTERTAINMENT AND METEOR ENTERTAINMENT PRESENT

LONG | CAPEL | STILLA | MCQUARRIE

RUBICON™



FEATURING AN INTRODUCTION BY DICK MARCINKO

security, [REDACTED] crops [REDACTED] opium production. [REDACTED] wealth by planting poppies. [REDACTED] poppy [REDACTED] leads to conflict [REDACTED] as warlords and insurgent forces beg [REDACTED] for the poppy crop. A village that [REDACTED] to insurgent forces because [REDACTED] bullet [REDACTED] opium poppy [REDACTED] between U.S. Armed Forces [REDACTED] Panjshir Valley can be stabilized. [REDACTED] is used in Panjshir [REDACTED] plan to eradicate illicit poppy [REDACTED] isolation. [REDACTED] foothills [REDACTED] tribal strife [REDACTED] Holding the valley is crucial [REDACTED] a natural fortress [REDACTED] ongoing mission [REDACTED] ANSF. [REDACTED] to utilize USSOCOM personnel [REDACTED] terrain also [REDACTED] local PRT units to [REDACTED] sustainable [REDACTED] due to insurgent activities. [REDACTED] COIN operations [REDACTED] production [REDACTED] incursion [REDACTED] Opium [REDACTED] narcotic affords [REDACTED] demand, [REDACTED] shows current daily wages [REDACTED] Panjshir valley. Current PRT efforts [REDACTED] Panjshir [REDACTED] increase crop yield. [REDACTED] spread to poppy farmers [REDACTED] current efforts to connect the Panjshir to Kabul [REDACTED] Afghanistan [REDACTED] Eradication. [REDACTED] humanitarian efforts [REDACTED] from the war on drugs, [REDACTED] the Panjshir Valley. [REDACTED] on the ground in several FOBs [REDACTED] the valley. [REDACTED] SOCOM [REDACTED] activities [REDACTED] monitoring. [REDACTED] isolation. [REDACTED] dismantled. [REDACTED] Isolated fields, [REDACTED] production have increased regional tensions [REDACTED] Eradication [REDACTED] communities of the valley. [REDACTED] mission [REDACTED] system, [REDACTED] energy sources. [REDACTED] radio towers throughout the valley [REDACTED] radio broadcast [REDACTED] from the capital. This first [REDACTED] the valley. [REDACTED] and reconst [REDACTED] will succeed [REDACTED] goal is achieved. [REDACTED] problems. This report highlights a long-term [REDACTED] deep-rooted [REDACTED] U.S. forces must begin [REDACTED] Afghanistan [REDACTED] military force [REDACTED] but the hunt for insurgents [REDACTED] opium poppy farming [REDACTED] economic, [REDACTED] perhaps [REDACTED] period of [REDACTED] peace [REDACTED] lack of other crops [REDACTED] opium production. [REDACTED] village's leadership council. [REDACTED] leads to conflict [REDACTED] insurgent forces [REDACTED] poppies [REDACTED] this report will strive to show that via a [REDACTED] providing security [REDACTED]



LONG | CAPEL | STILLA | MCQUARRIE

RUBICON™

Based on an idea by
Christopher McQuarrie

Story by
Dan Capel

Written by
Mark Long

Art by
Mario Stilla



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WWW.ARCHAIA.COM

-meteor-™
ENTERTAINMENT

INTRODUCTION

with Dick Marcinko

Sing, goddess, the rage of Achilles the son of Peleus,
the destructive rage that sent countless pains on the Achaeans...

-Iliad 1.1-7

Adapting Akira Kurosawa's masterpiece *Seven Samurai* to tell a story about SEALs in Afghanistan was a stroke of pure fucking genius. One of the best war movies ever made, *Seven Samurai* is the story of a village whose desperate farmers are defended from insurgents by a band of Ronin brothers. There's nothing in it for the Samurai. No money, no fame, no fortune. Just a bowl of rice. Because that's what Samurai do. Kill bad guys.

At first, they're defending a bunch of what they think are just meek farmers, until they find out the villagers have murdered Samurai in the past. It's a fucked up situation, typical of insurgent warfare. One day, it's all hearts and minds. The next, it's... surprise! We just joined the Taliban Country Club!

The movie builds to a climactic shit-storm of a battle against the raiding bandits that is one of the most badass sequences ever filmed. But it's the team members you remember after the movie is over, including the wannabe Samurai, desperately seeking acceptance from the other operators, and their Rogue Warrior of a leader who pretends to be a monk in order to trick and kill the needle-dick bug-fucker holding a child hostage.

Honor and glory won with death in war is as timeless as the *Iliad*. Honor - *timae* - and glory - *kleos* - were more important to the Greeks than even right and wrong. And Achilles, like all Tier One operators, embraced honor and rejected glory. The esteem of a SEAL's teammates is the greatest honor. But he could give a fuck what anyone else thinks or even knows. Glory is for those who pretend to know war. WAR is an acronym used by warriors... We Are Ready!

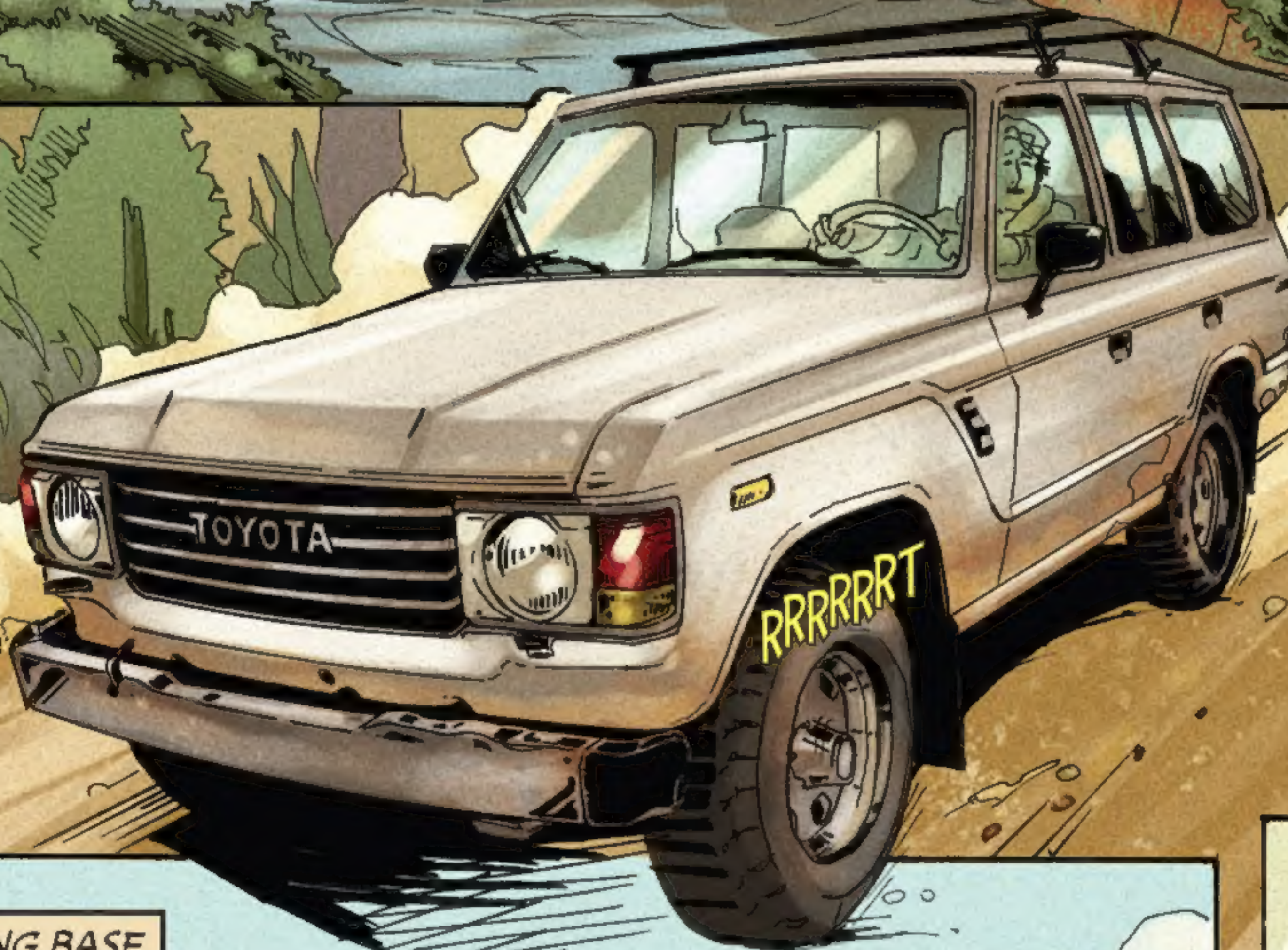
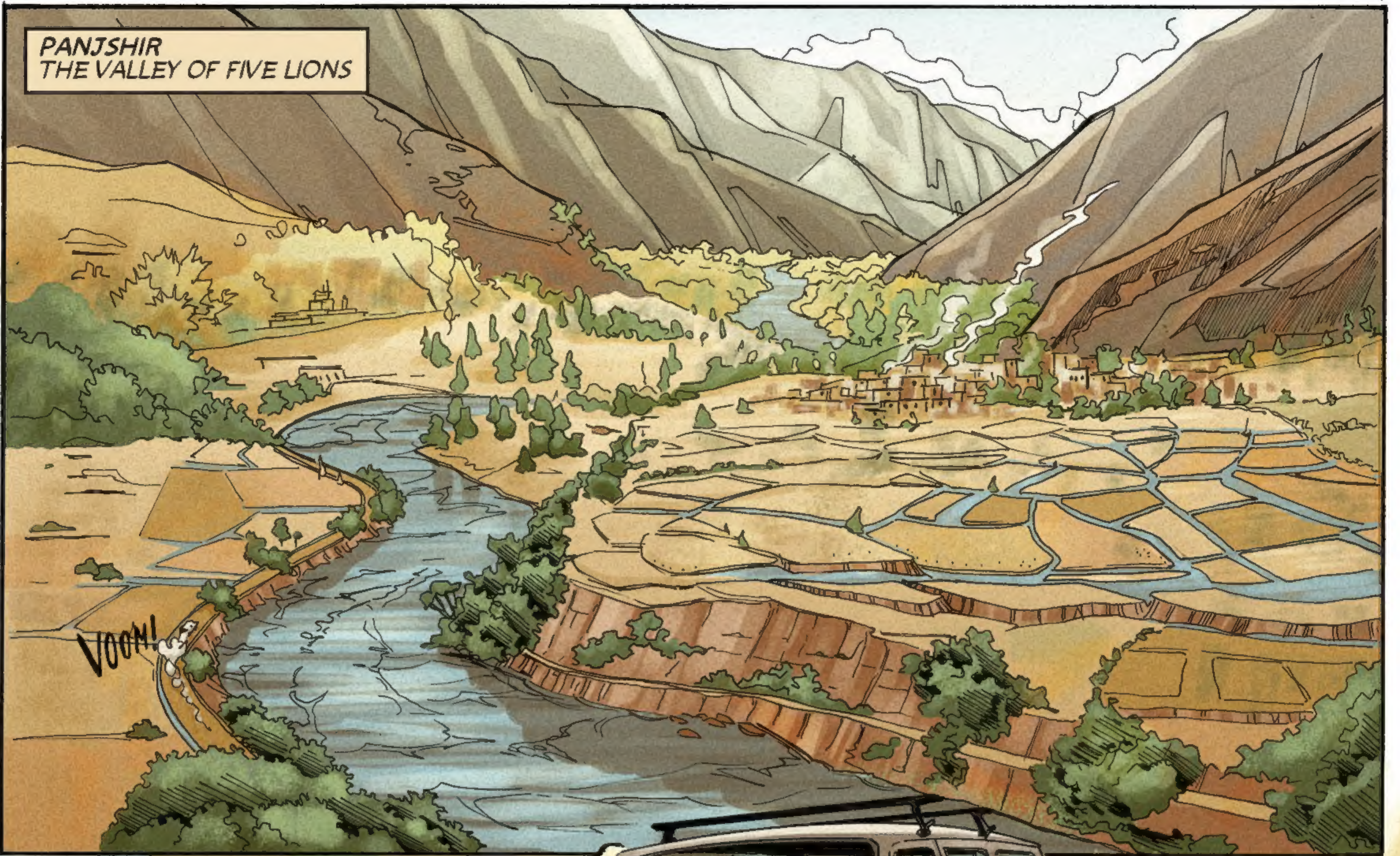
Rage, honor, glory. It's great stuff, and you have it all here in spades. **Rubicon** is written with the authority of a hand-picked-by-me, original member of SEAL Team Six, the vision of an Oscar®-winning screenwriter, and the skill of a *New York Times* best-selling graphic novel author.

Dick Marcinko

2013

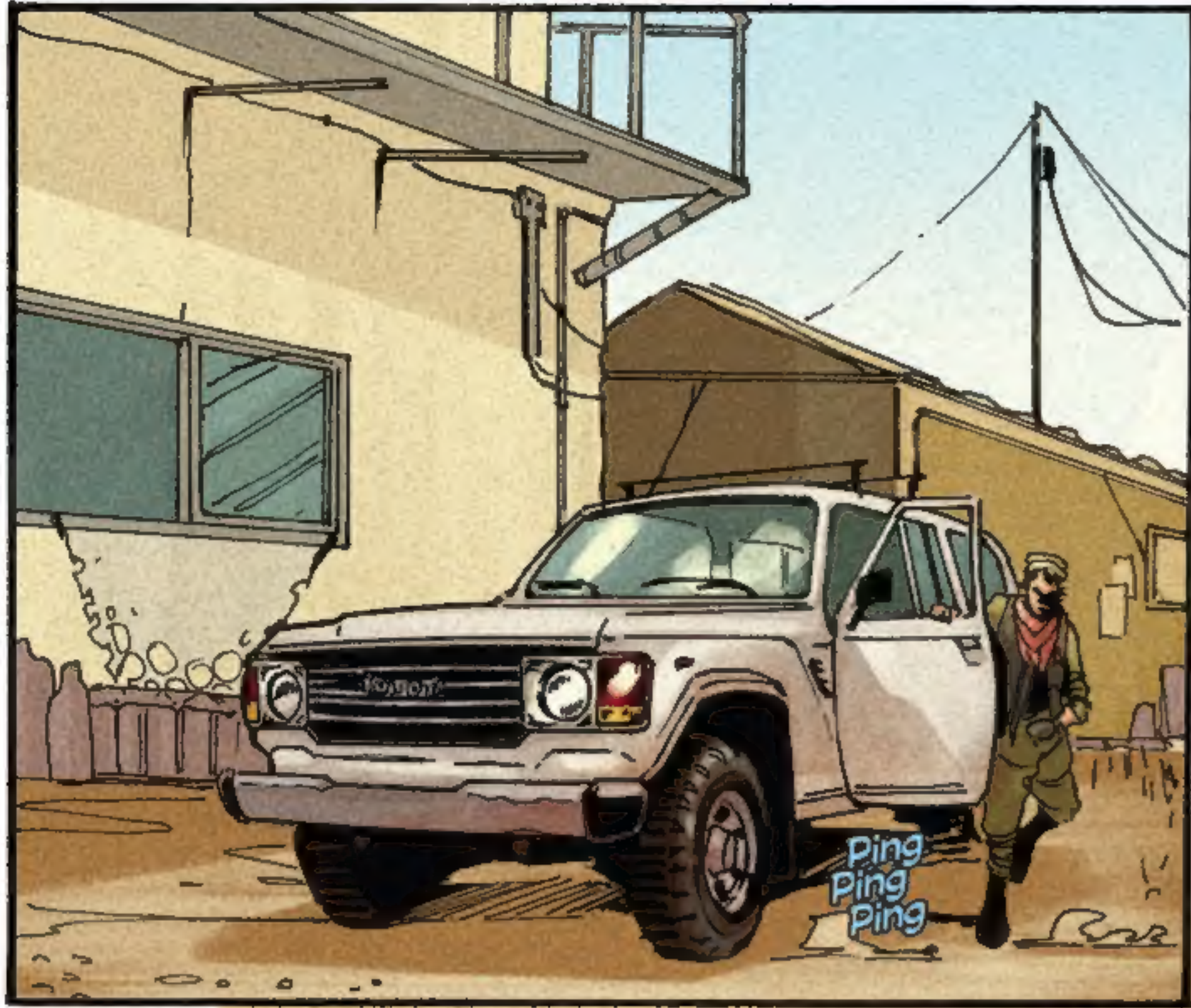
Richard 'Dick' Marcinko was the commanding officer and founder of the counter-terrorism unit, Red Cell. He is most well known, however, for commanding SEAL Team Six, the Navy's first and only counter-terrorist command. SEAL Team Six engaged in highly classified missions from Central America to the Middle East and established itself as the world's foremost counter-terrorism unit. His experiences led to the *New York Times* best-selling autobiography *Rogue Warrior*, as well as a fictional novel series by the same name.

PANJSHIR
THE VALLEY OF FIVE LIONS



FORWARD OPERATING BASE
TROY, AFGHANISTAN





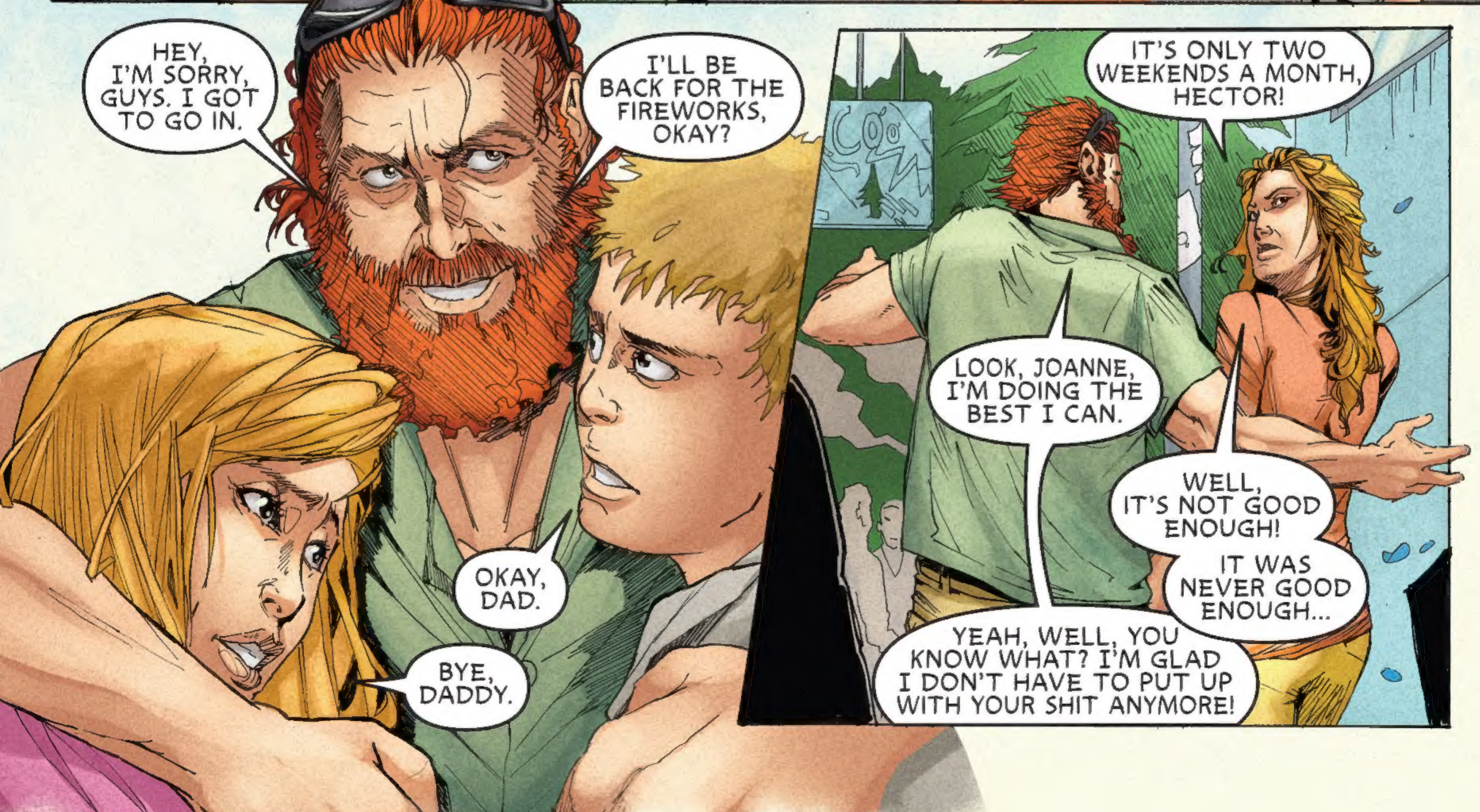


RRRROOOOOM

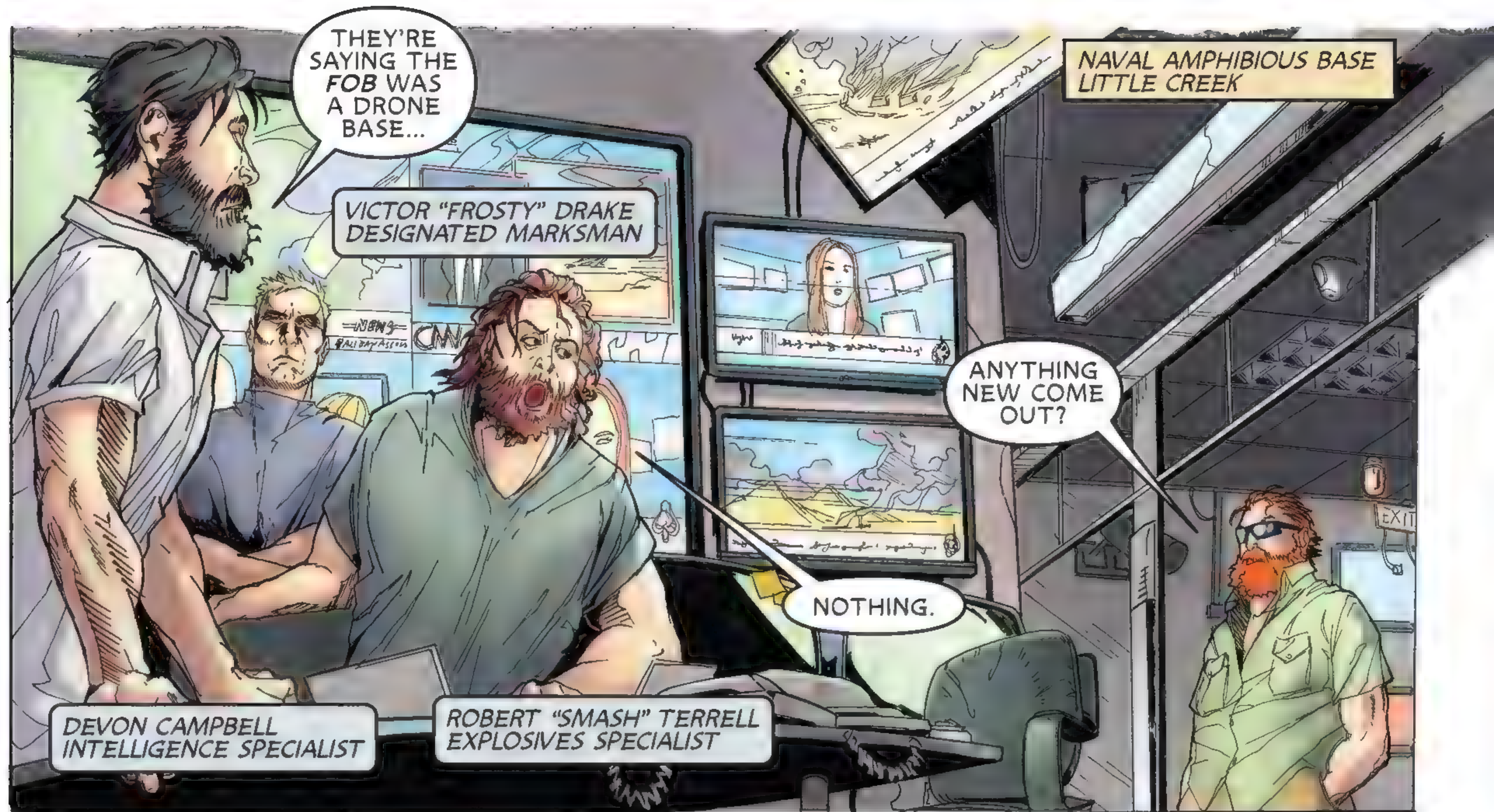


HECTOR CARVER
FIRE TEAM LEADER

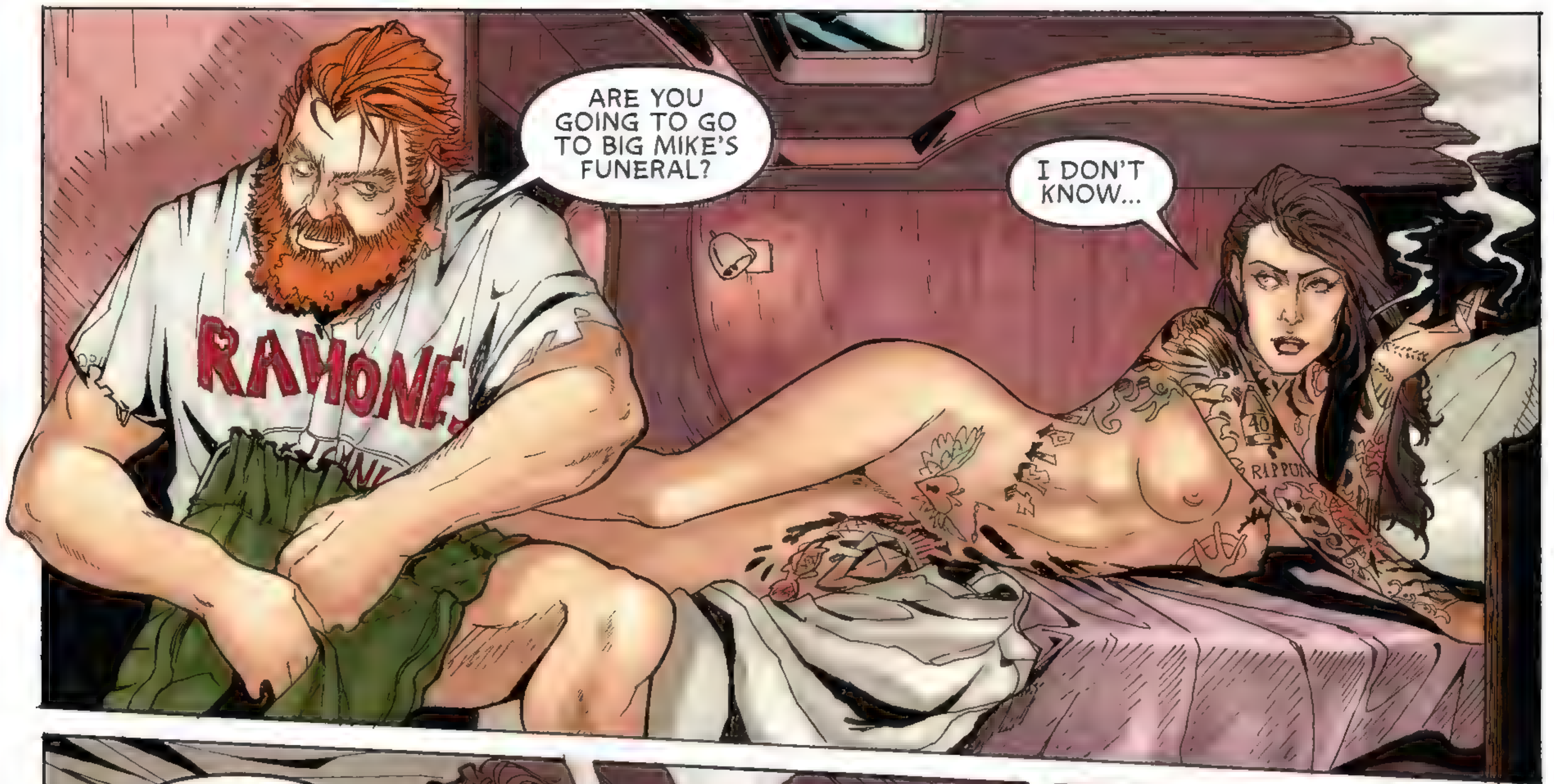






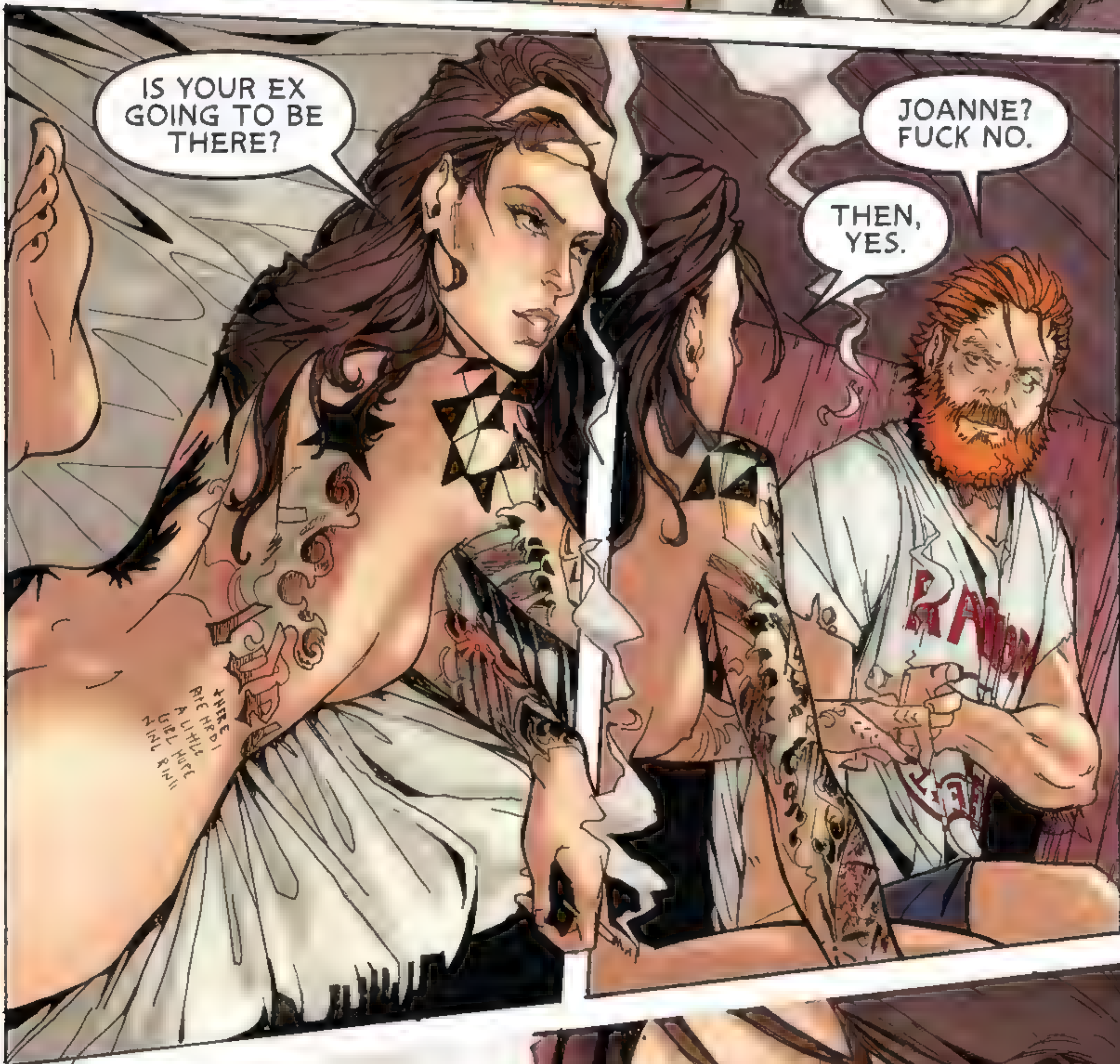






ARE YOU GOING TO GO TO BIG MIKE'S FUNERAL?

I DON'T KNOW...



IS YOUR EX GOING TO BE THERE?

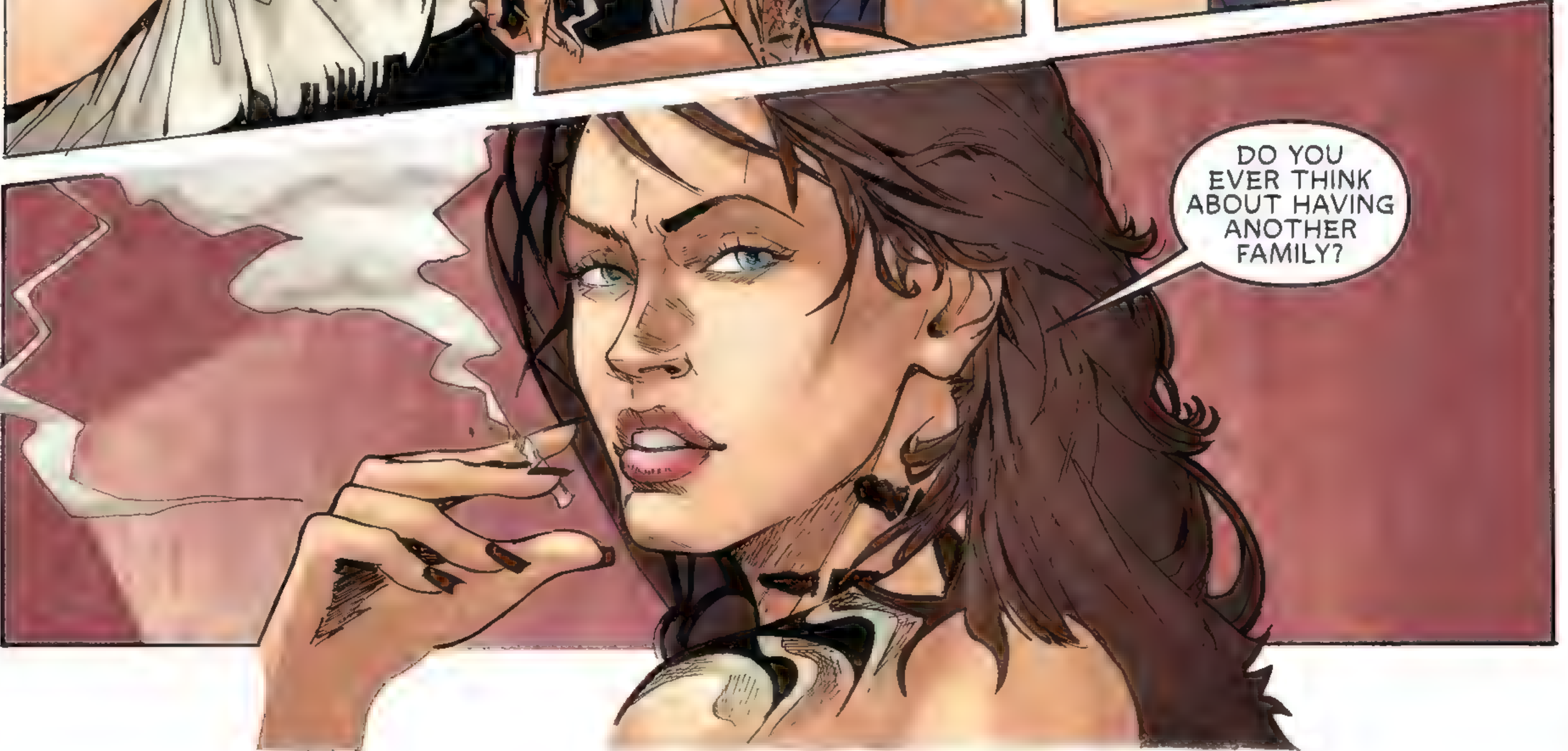
JOANNE? FUCK NO.

THEN, YES.

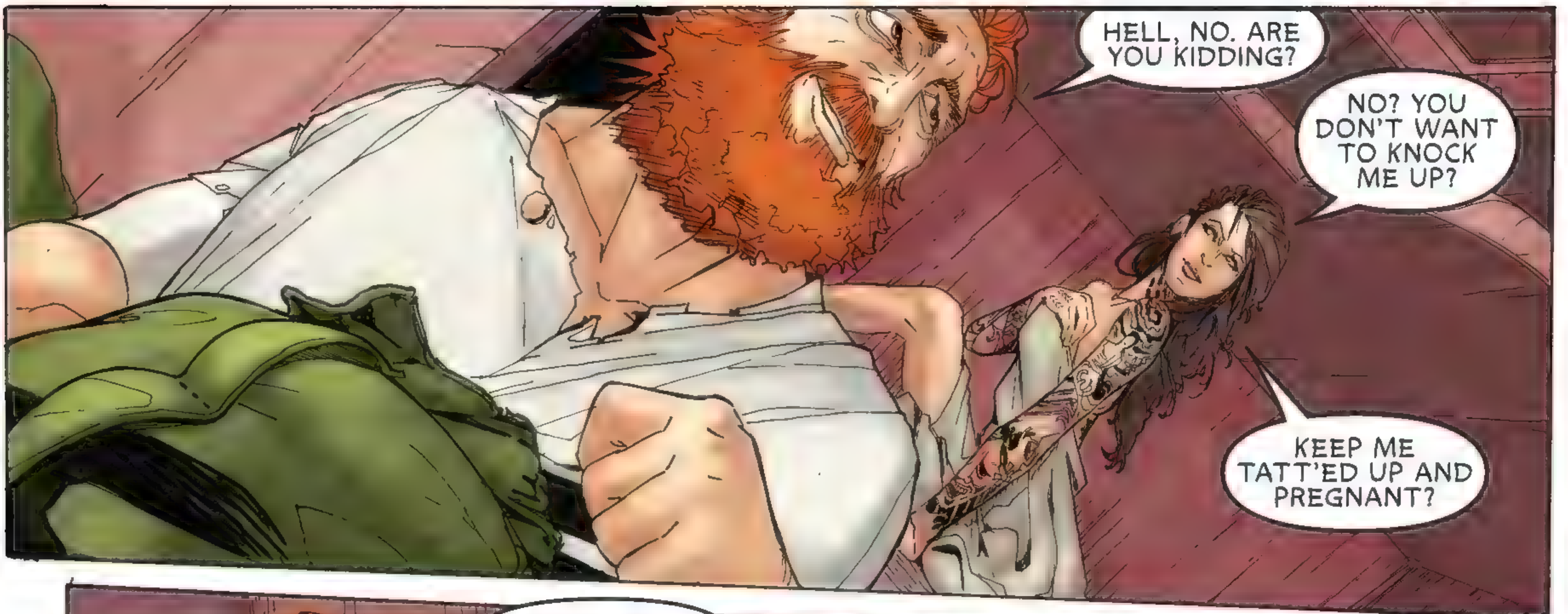


TELL MIKE'S WIFE I'M SORRY I COULDN'T BE THERE.

SHE'LL HAVE HER HANDS FULL WITH HER FAMILY ANYWAY.



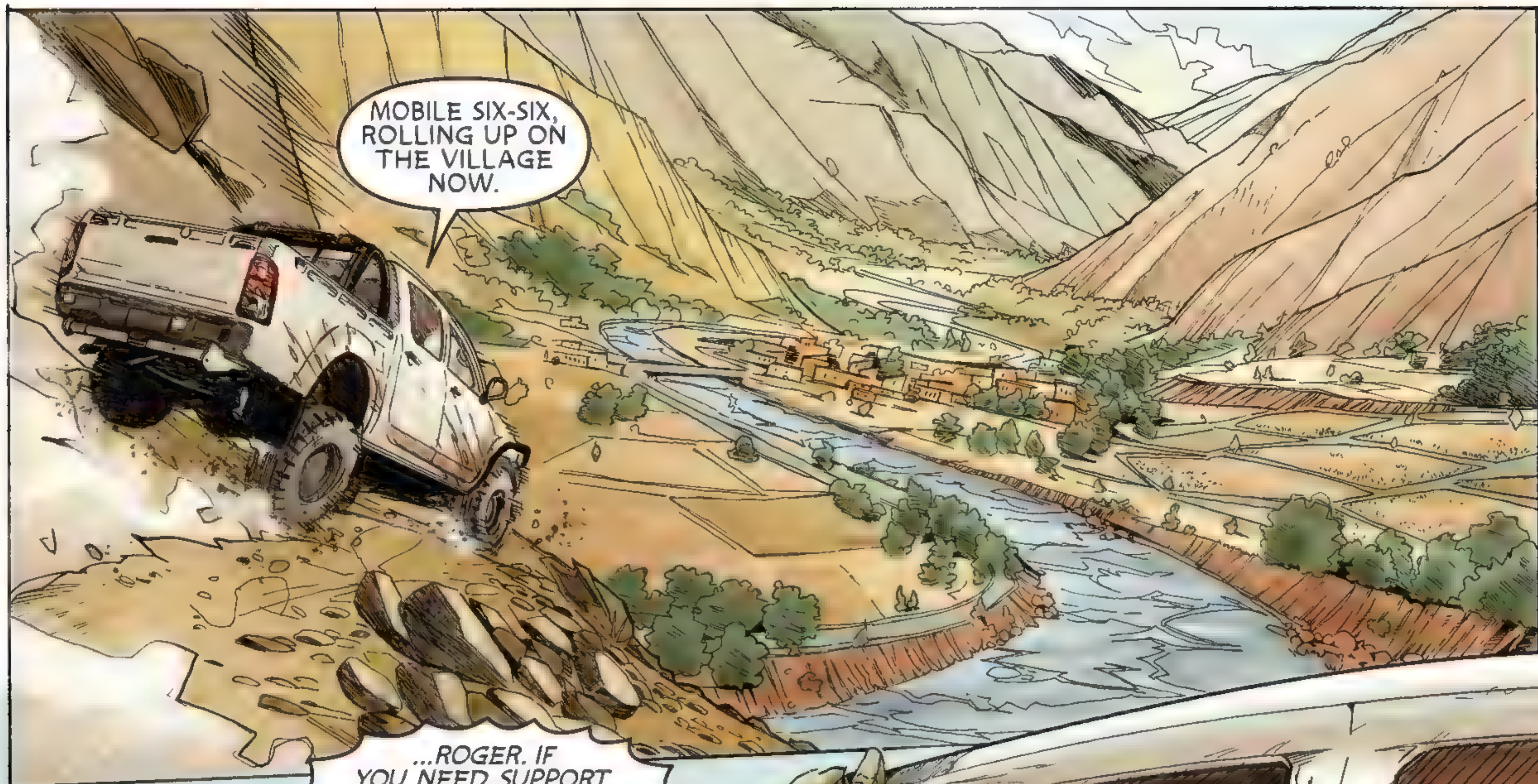
DO YOU EVER THINK ABOUT HAVING ANOTHER FAMILY?





PANJSHIR, AFGHANISTAN
SEVENTY-TWO HOURS LATER





MOBILE SIX-SIX,
ROLLING UP ON
THE VILLAGE
NOW.

...ROGER. IF
YOU NEED SUPPORT,
WE'LL HIT WITH THE FIFTY
CAL. IT'LL CAUSE LESS
COLLATERAL THAN THE
HELLFIRE...

ROGER,
OUT.

→MMM!←

→MHMM!←



PASHGAR

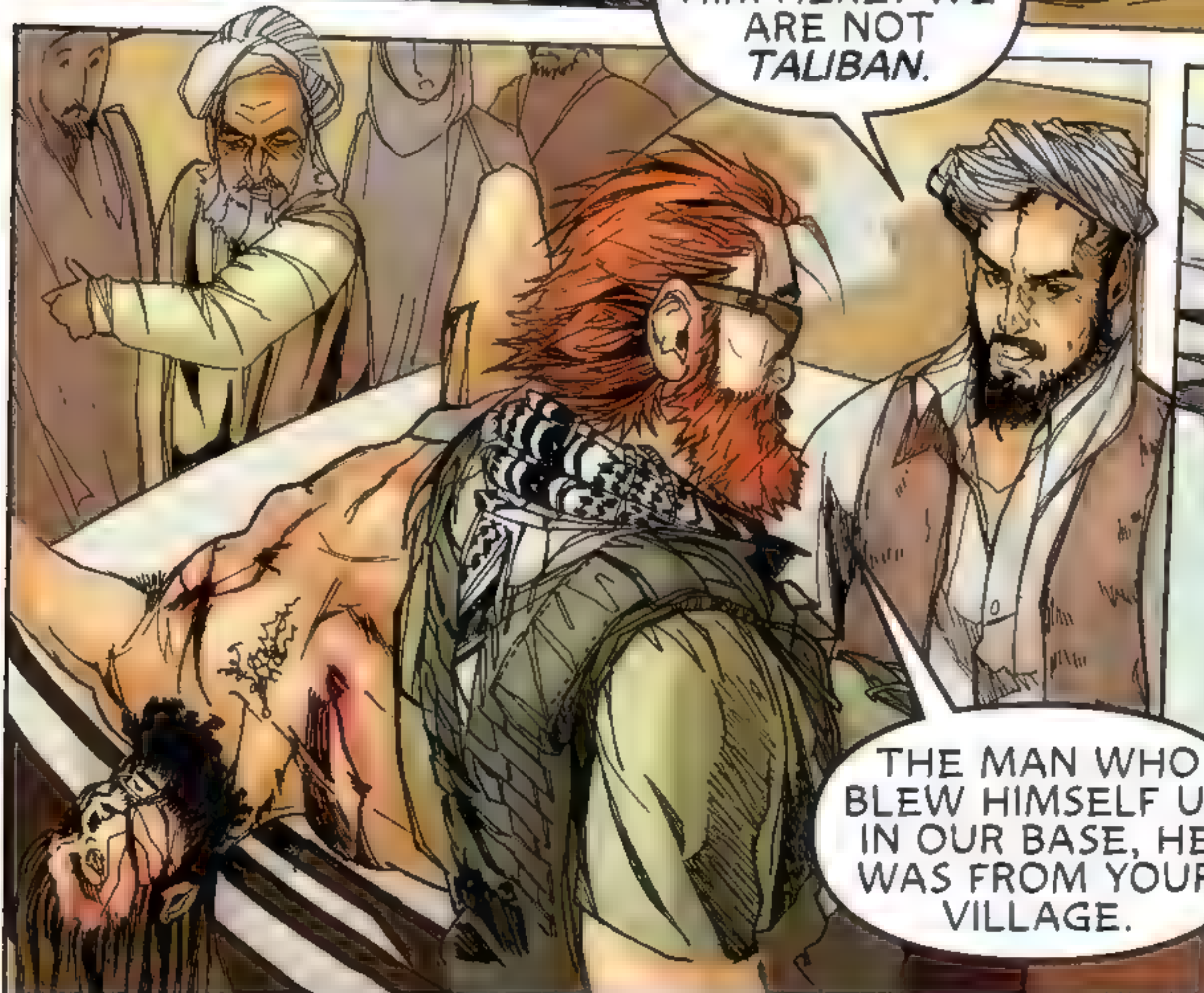
THAT'S
RIGHT, TAKE
A GOOD
LOOK.

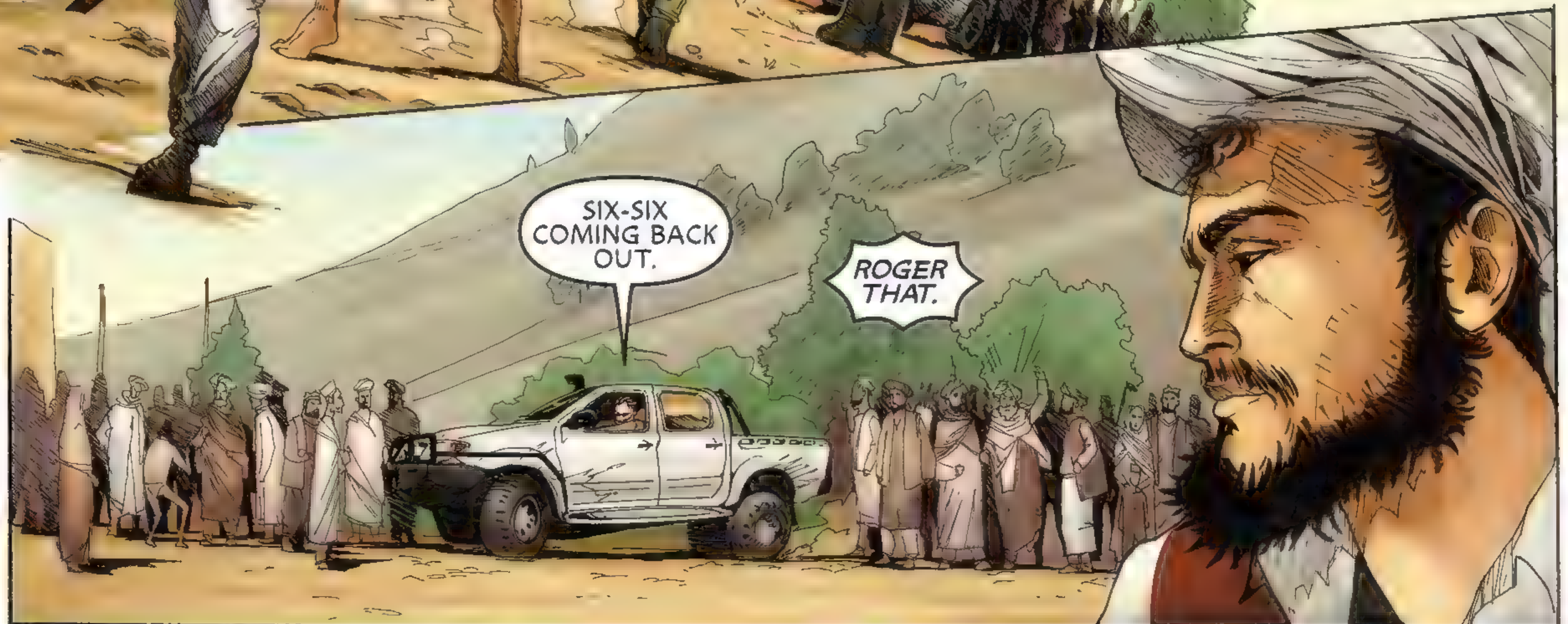
?!

?!

?

?!









<THE AMERICANS LEFT HIM.>

<HE'S TALIBAN?>



<KILL THE DOG!>



<HE IS THE DOG WASHER THAT KILLED MY SON!>



<MY SON IS DEAD BECAUSE OF HIM!>

<WAIT! WAIT! WE CAN'T KILL THIS MAN!>

<DO IT!>

<KILL HIM!>



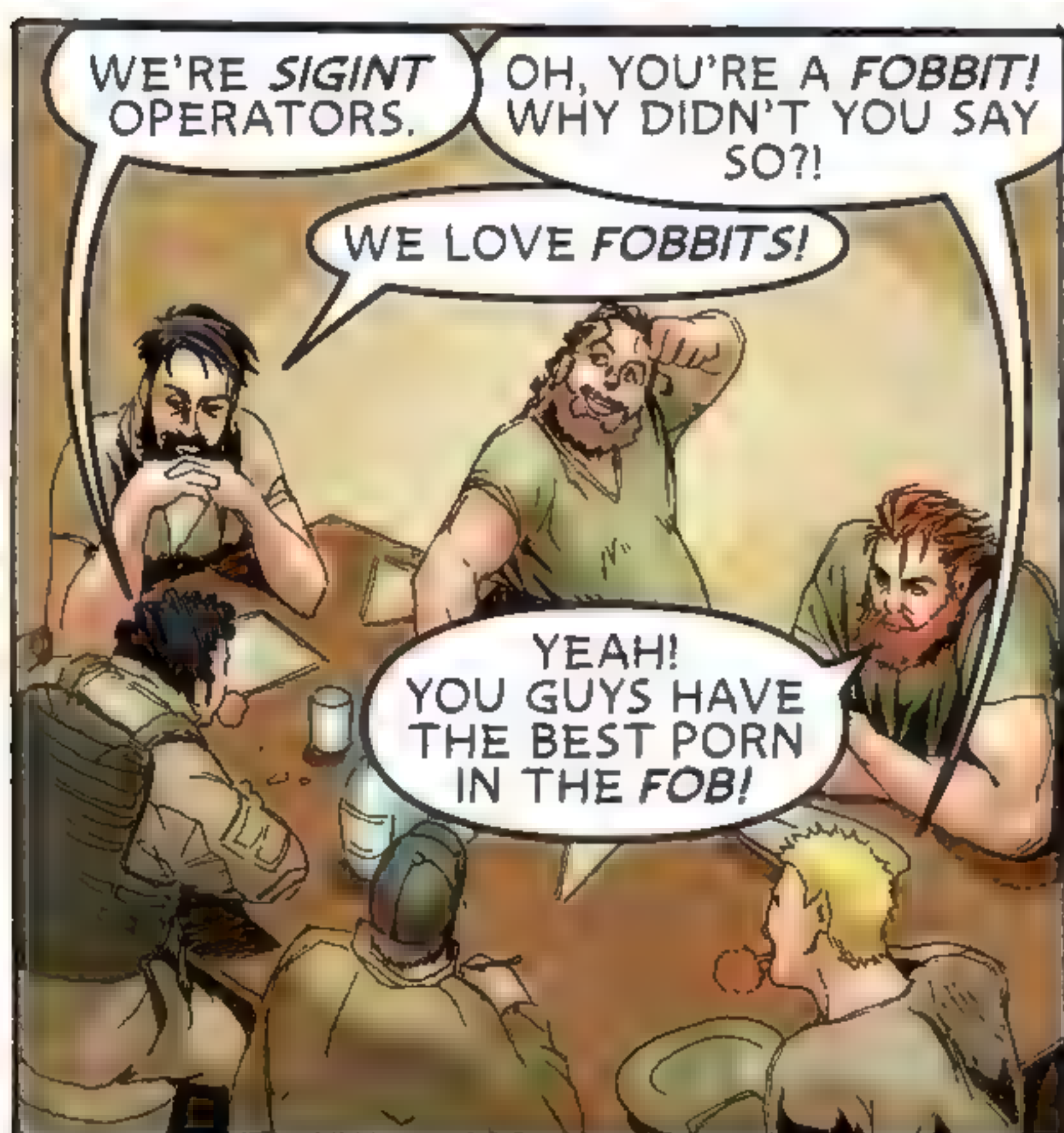
<STOP IT! LISTEN TO ME!>

<IF YOU KILL HIM, IT WILL ONLY BRING THE TALIBAN DOWN ON US!>



<LET HIM GO.>







YOU GUYS ARE GOING TO BE ON THE NEXT EXFIL OUT OF HERE. BUT US, WE'RE DEALING WITH THE LOCALS DAY IN DAY OUT.

THE FARMERS GROW THE POPPIES...



THE FARMERS SMOKE OPIUM AS A PAINKILLER.

EXACTLY!

IF YOU DON'T HAVE HEALTH INSURANCE OR RETIREMENT, BASICALLY YOU JUST WORK 'TIL YOU DROP DEAD.



NOT THAT DIFFERENT FROM US.





AAIEEE!

POW

<DO NOT
KILL THEM
ALL.>

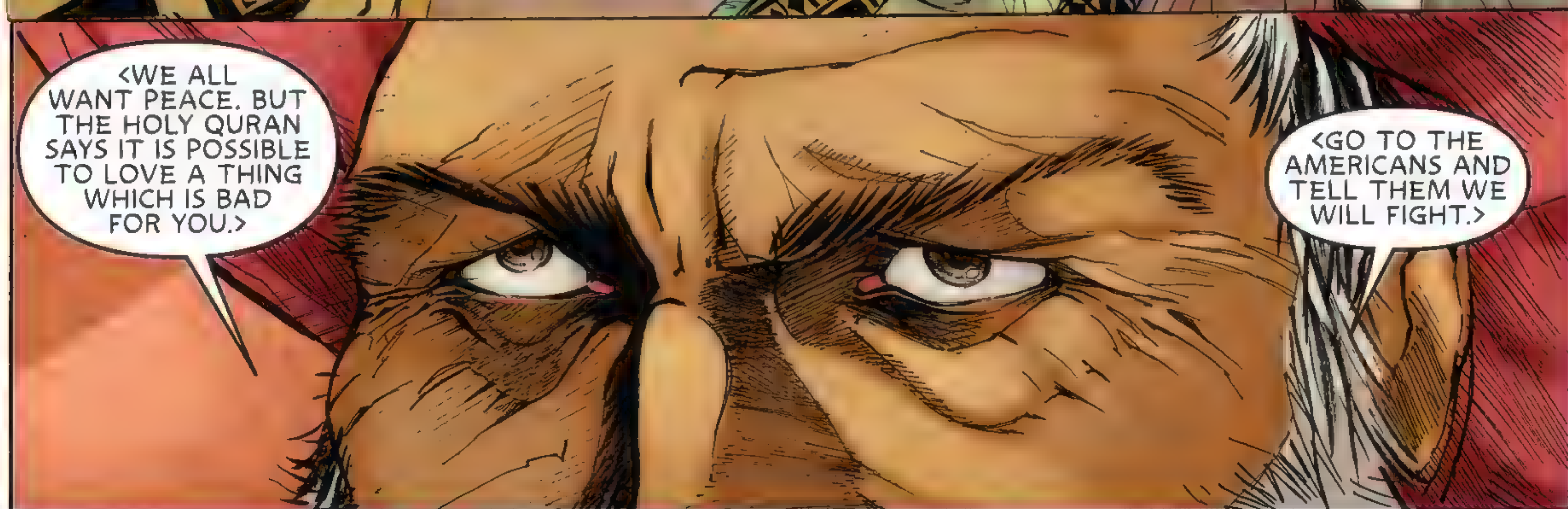
<THE
POPPIES HAVE NOT
BEEN HARVESTED
YET.>

<WE'LL
COME BACK
WHEN THEY
ARE.>

<LET'S
GO!>



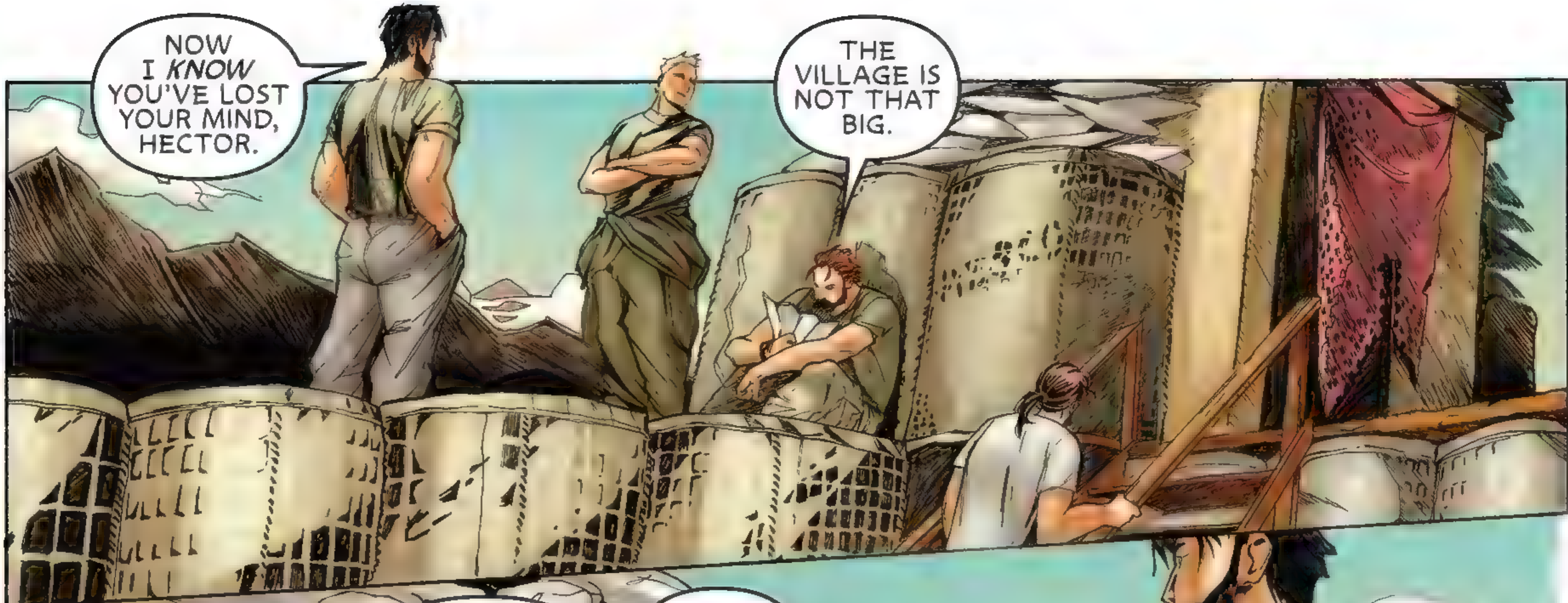
















PASHGAR

IF WE
DEMOLISHED THE
BRIDGE, WE COULD
DEFEND THIS SIDE
EASIER.

OR WE COULD
BLOW IT WHEN
THEY CROSS IT.

IF WE'RE
GOING TO DROP
THE BRIDGE, WHAT
ABOUT THESE
HOUSES?

THEY'LL
HAVE TO BE
EVACUATED.

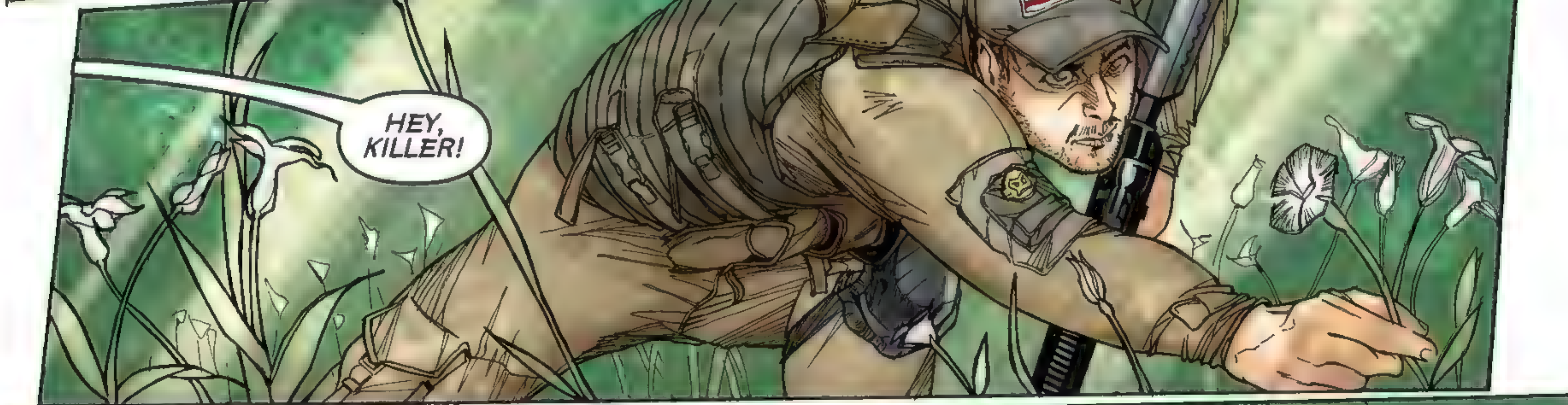
THAT'S THE
CHIEF'S HOUSE,
YOU KNOW?

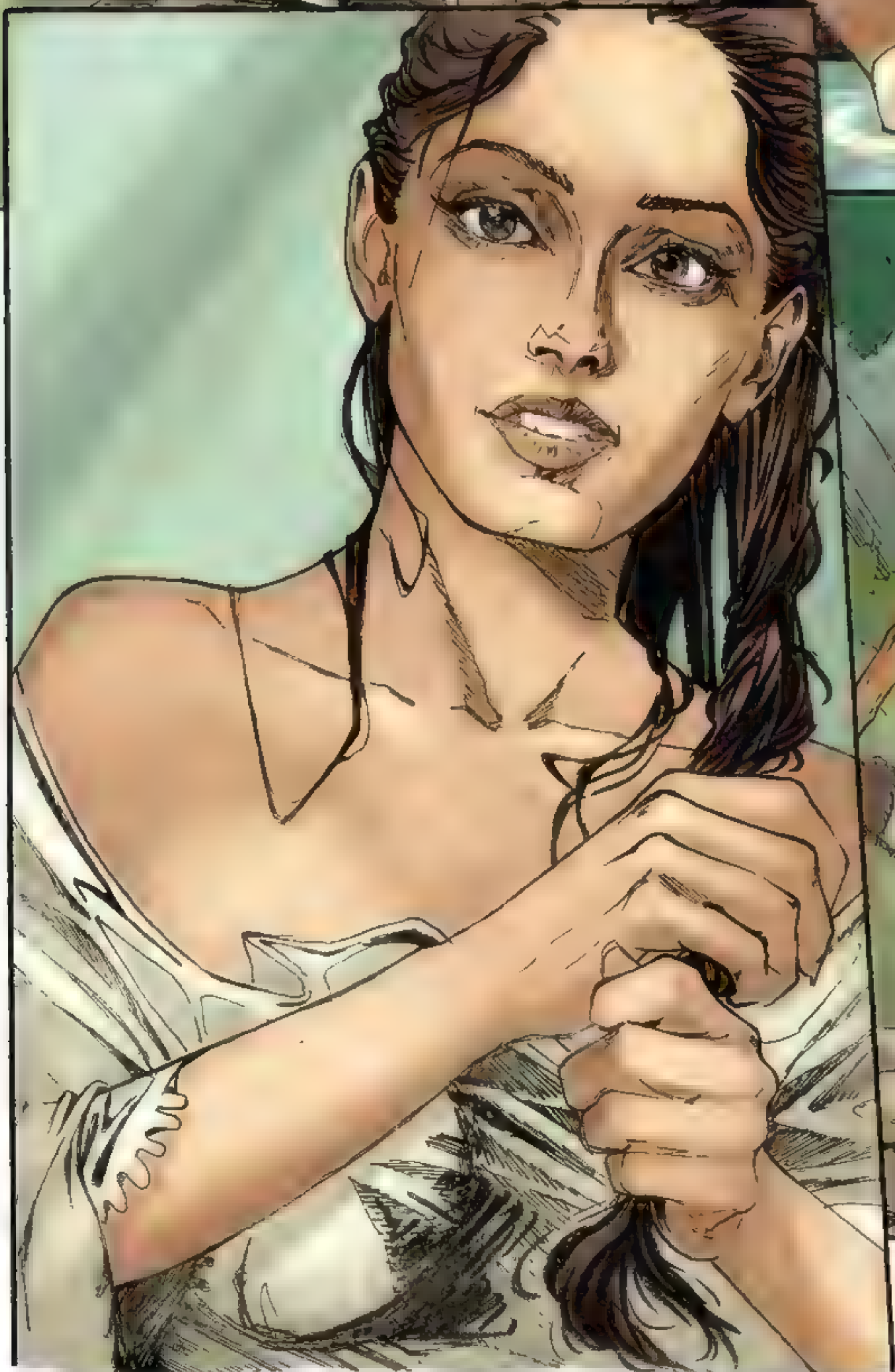
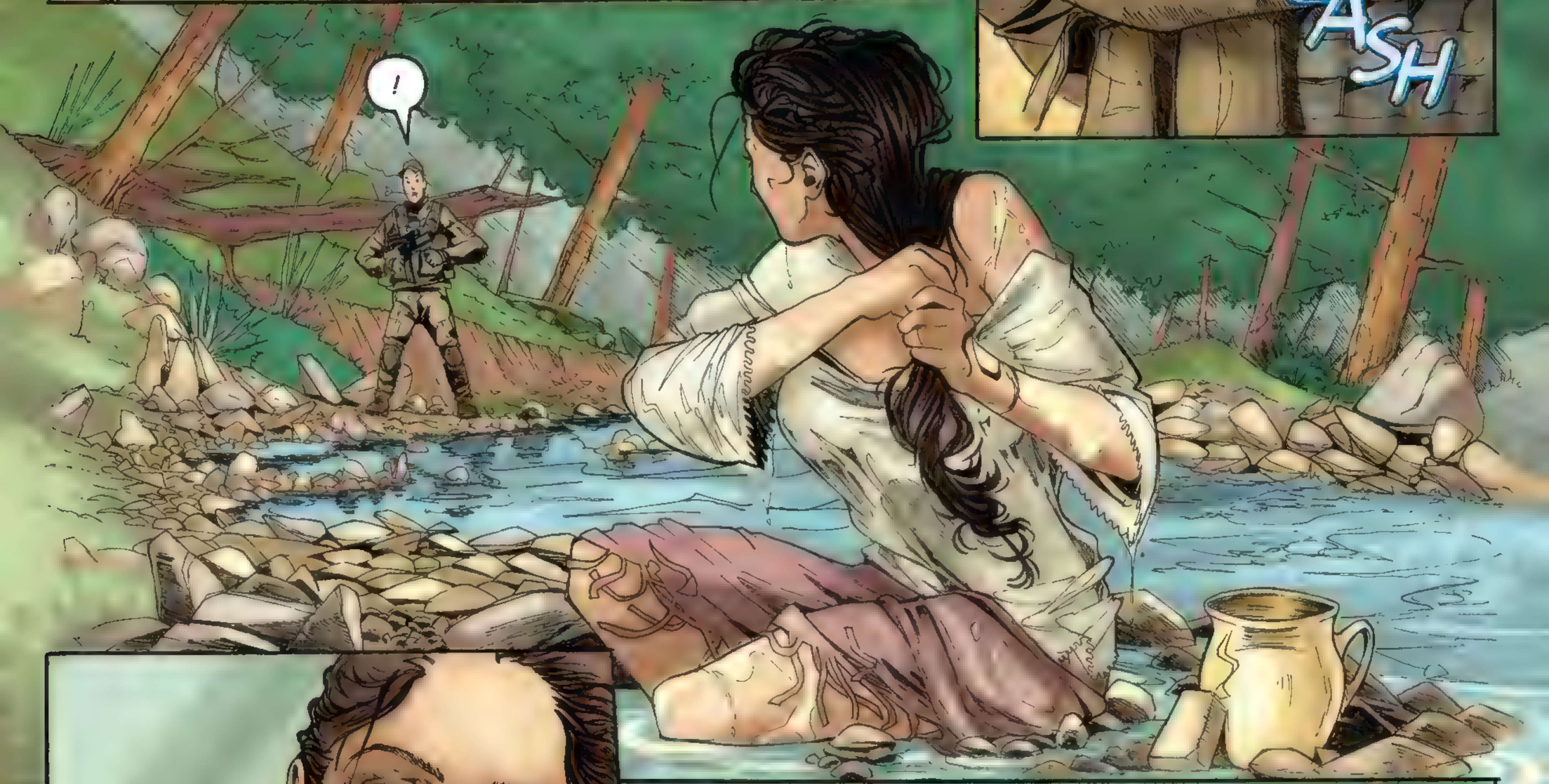
YEAH,
I KNOW.

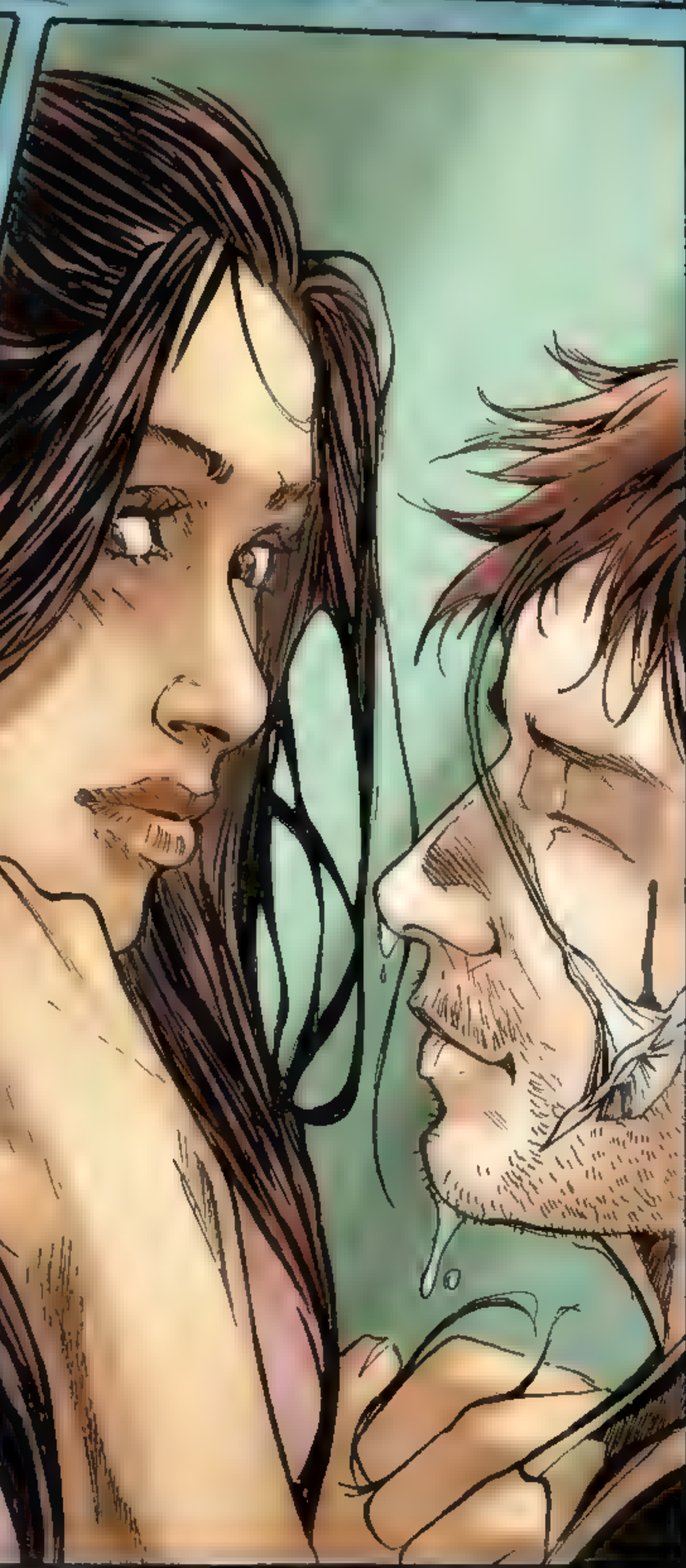
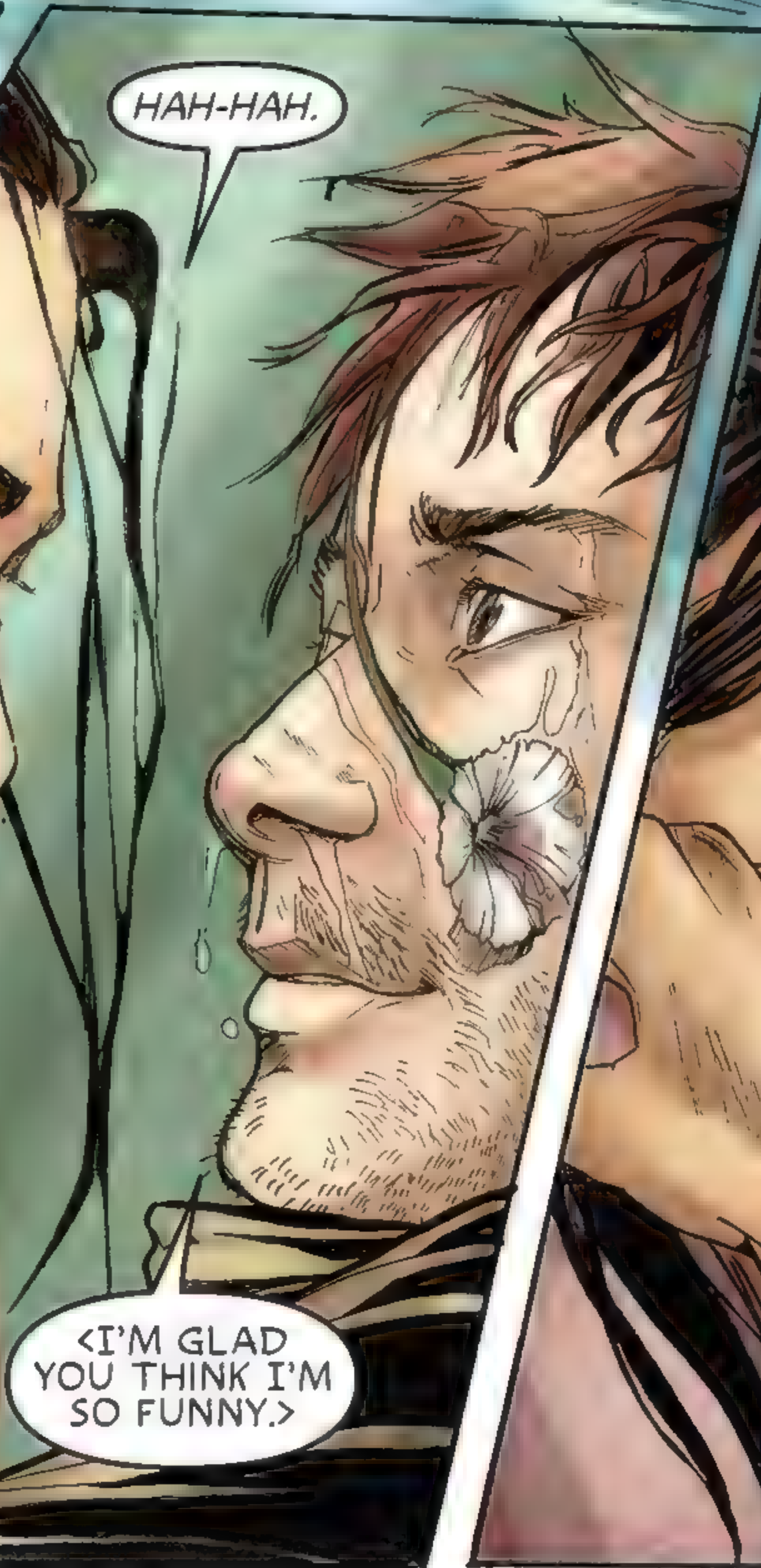






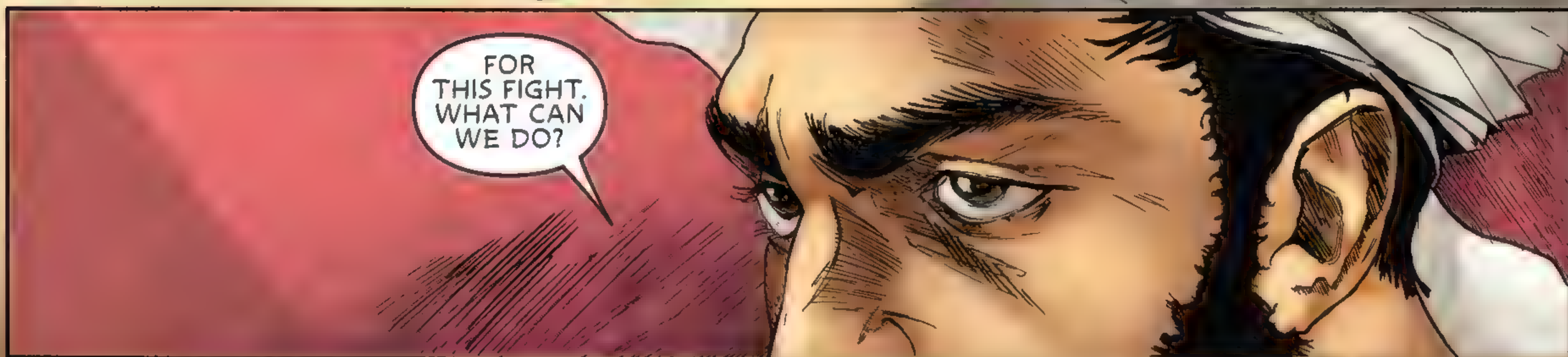


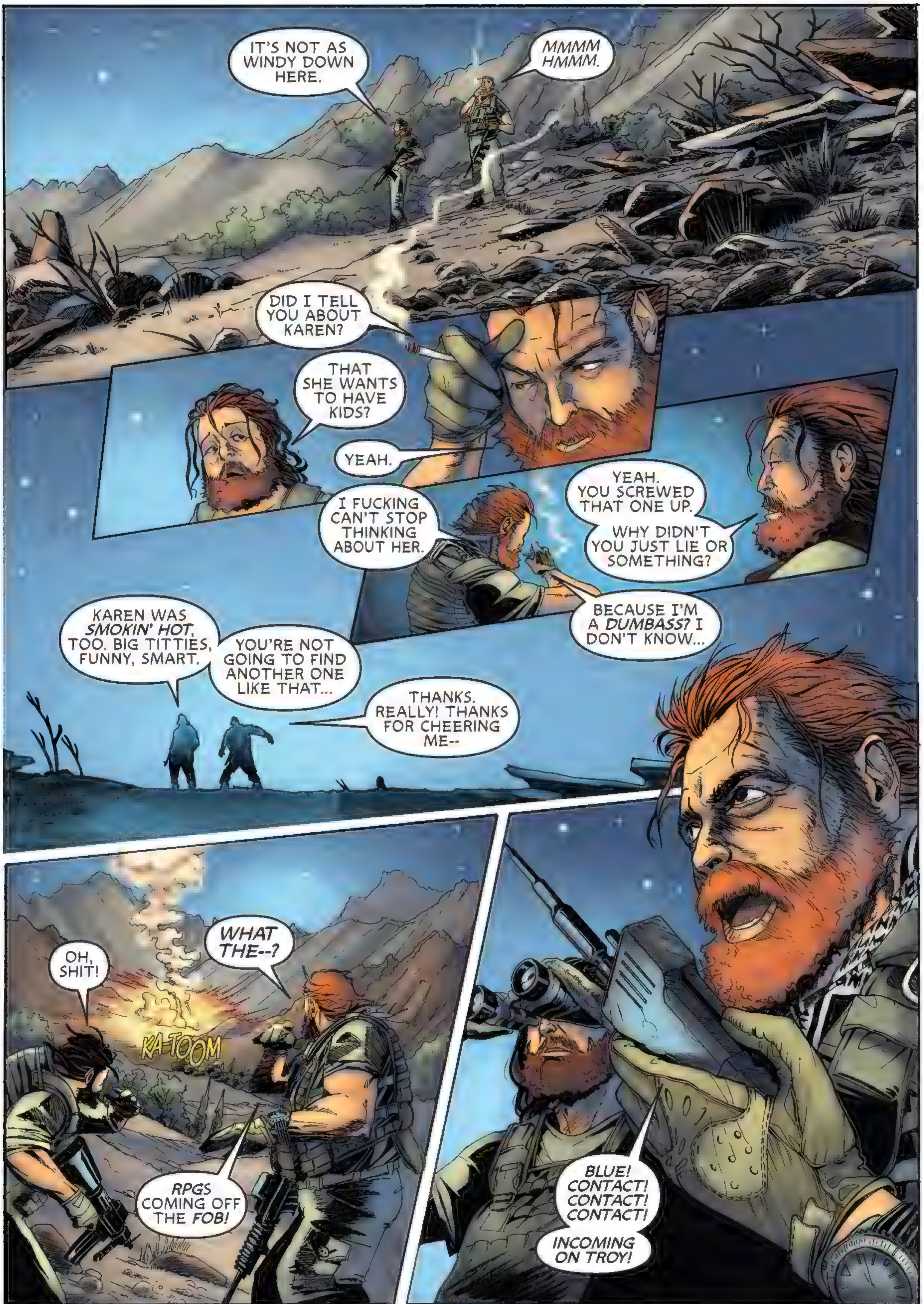












IT'S NOT AS WINDY DOWN HERE.

MMMM HMMM.

DID I TELL YOU ABOUT KAREN?

THAT SHE WANTS TO HAVE KIDS?

YEAH.

I FUCKING CAN'T STOP THINKING ABOUT HER.

YEAH. YOU SCREWED THAT ONE UP.

WHY DIDN'T YOU JUST LIE OR SOMETHING?

KAREN WAS SMOKIN' HOT, TOO. BIG TITTIES, FUNNY, SMART.

YOU'RE NOT GOING TO FIND ANOTHER ONE LIKE THAT...

THANKS. REALLY! THANKS FOR CHEERING ME--

BECAUSE I'M A DUMBASS? I DON'T KNOW...

OH, SHIT!

WHAT THE--?

RPGS COMING OFF THE FOB!

KA-TOOM

BLUE! CONTACT! CONTACT! CONTACT!

INCOMING ON TROY!





...THEY'RE!
HITTING THE NORTH
AND EAST WALLS
WITH RPGS!

TROY, THIS
IS JNOC SPEARHEAD
MOBILE SIX SIX...

WHERE ARE
YOU MOBILE SIX SIX?
OUR GODDAMN PMC'S
ARE HIDING IN THE
COMPOUND. FUCKING
PUSSIES!

MOVING
TO REINFORCE.
WAIT. OUT.

FUCKIN'
CONTRACTORS
WON'T GO BACK
OUT TO THE
WALL!

WHO IS
THIS?

MARK,
I'M THE PRT
SYS ADMIN!!

OKAY, MARK,
YOU GO TELL YOUR
GUYS THAT WE ARE
COMING OVER THE
SOUTH WALL.

--THIS IS BASE
COMMAND, MOBIL
SIX-SIX IS EN
ROUTE--

OKAY,
ROGER.

--GET...UH--
DRAGON TWO
ONE UP ON
TROY--

COPY THAT.
DRAGON TWO-ONE
GOING UP.





I'M TRYING!
HOLD ON!

SORRY.



THANK GOD
YOU GUYS ARE
HERE! THE PMCS
ARE ALL HIDING
INSIDE!

IT'S JUST
ME AND THE
COOKS!

SMASH,
GET THOSE
PMC JACK-OFFS
BACK ON
THE WALL!

MARK--
GET THE COOKS
AND MEET ME IN
THE MORTAR
PIT!



OKAY,
GUYS, LISTEN
UP!

YOU'RE MY
MORTAR CREW,
ALRIGHT?

I'M GOING
TO SHOW YOU
HOW TO WORK
THIS THING!

FIRE JUST
THESE WHITE
ONES!

TWIST
THE CAP
AND HAND
IT TO
HIM!

YELL
HANG IT, THEN
FIRE! AND THEN
YOU DROP IT!

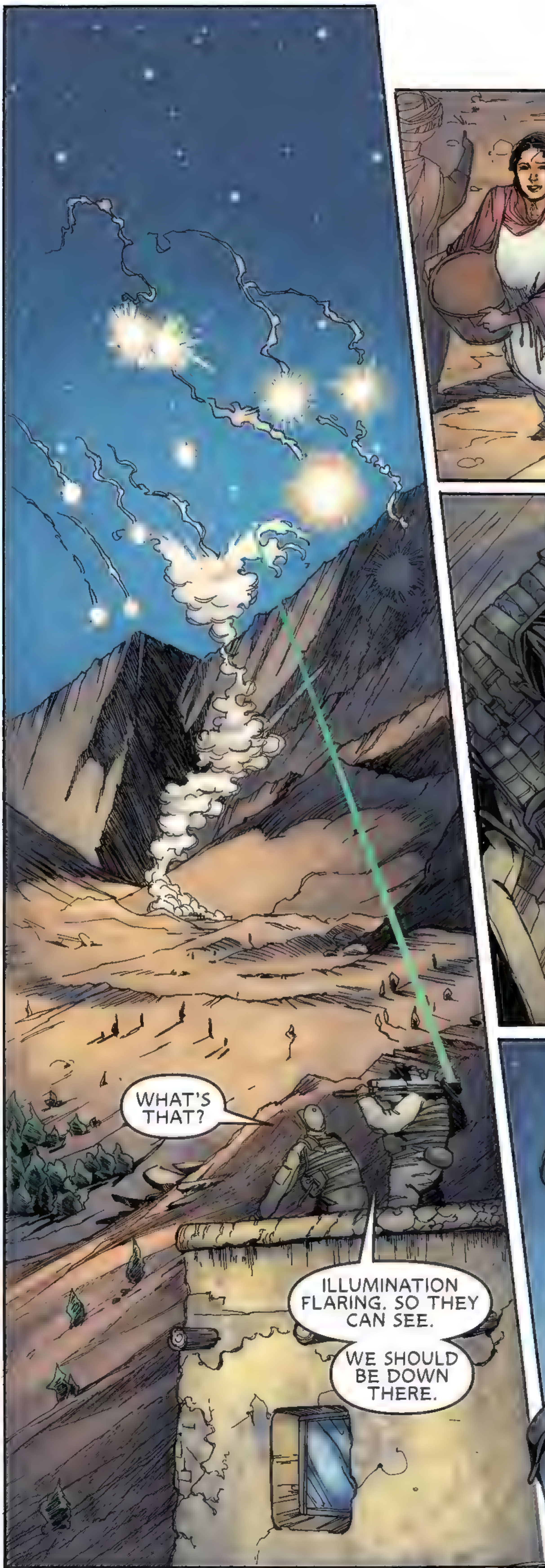
LIKE
THIS!

FA-WOOOM

OKAY?!
KEEP PUMPING
ROUNDS 'TILL I
TELL YOU TO
STOP!

CRUNCH

DUT-DUT-DUT-DUT-DUT-DUT



AFSOON!

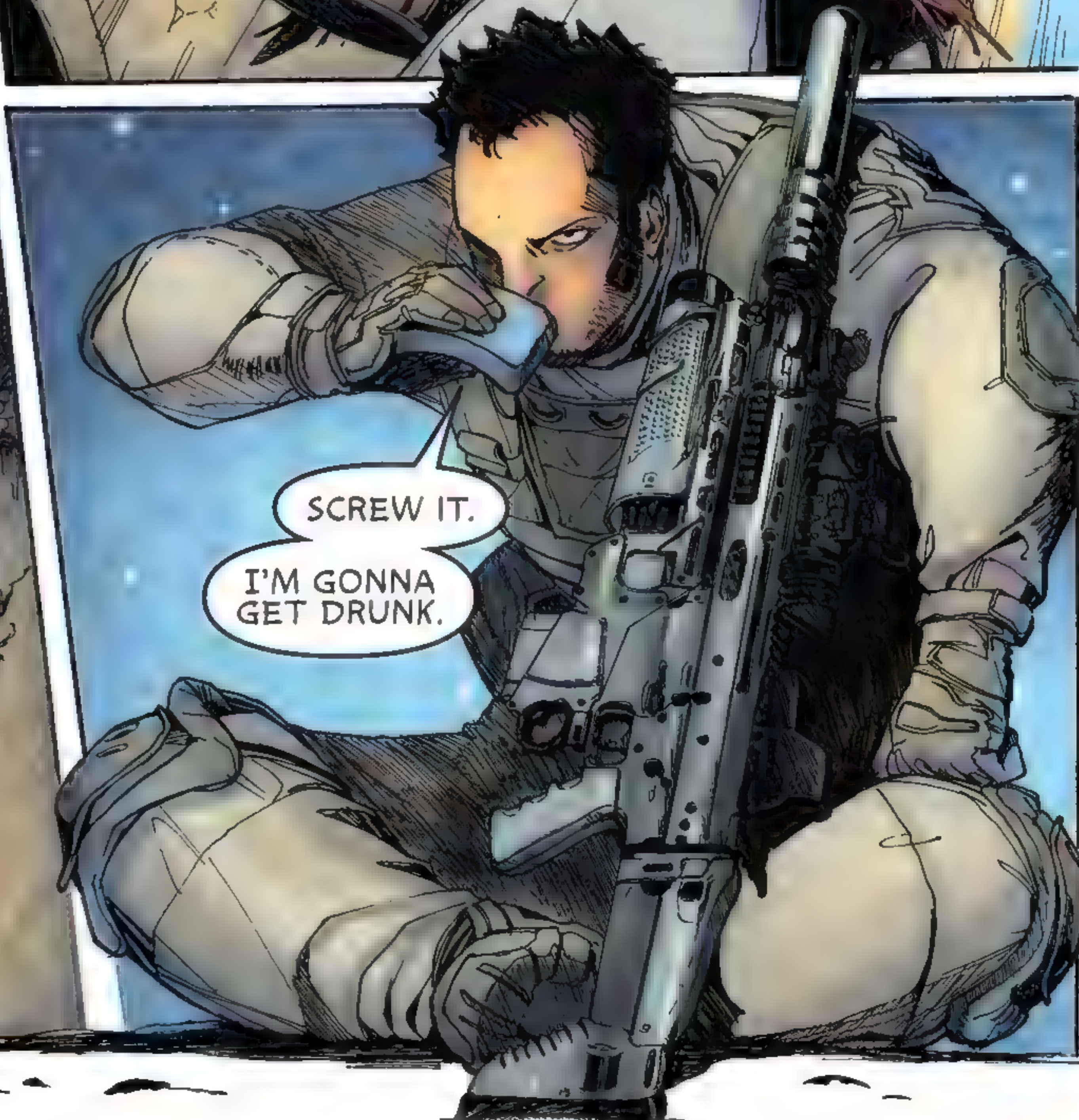


<ARE YOU
OKAY?>

JESUS
CHRIST!



<THANK
YOU FOR
STAYING TO
PROTECT
US.>



SCREW IT.

I'M GONNA
GET DRUNK.

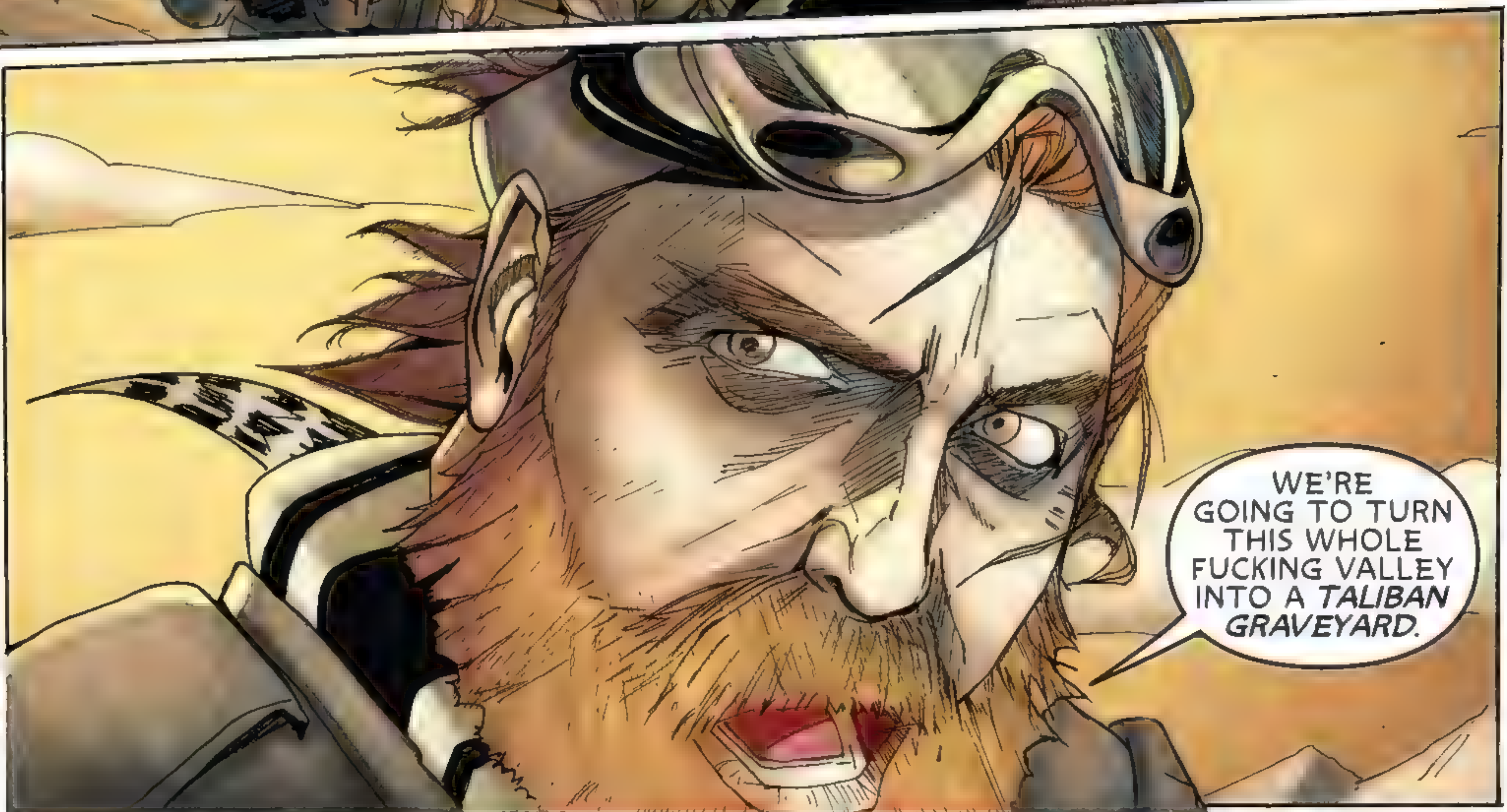
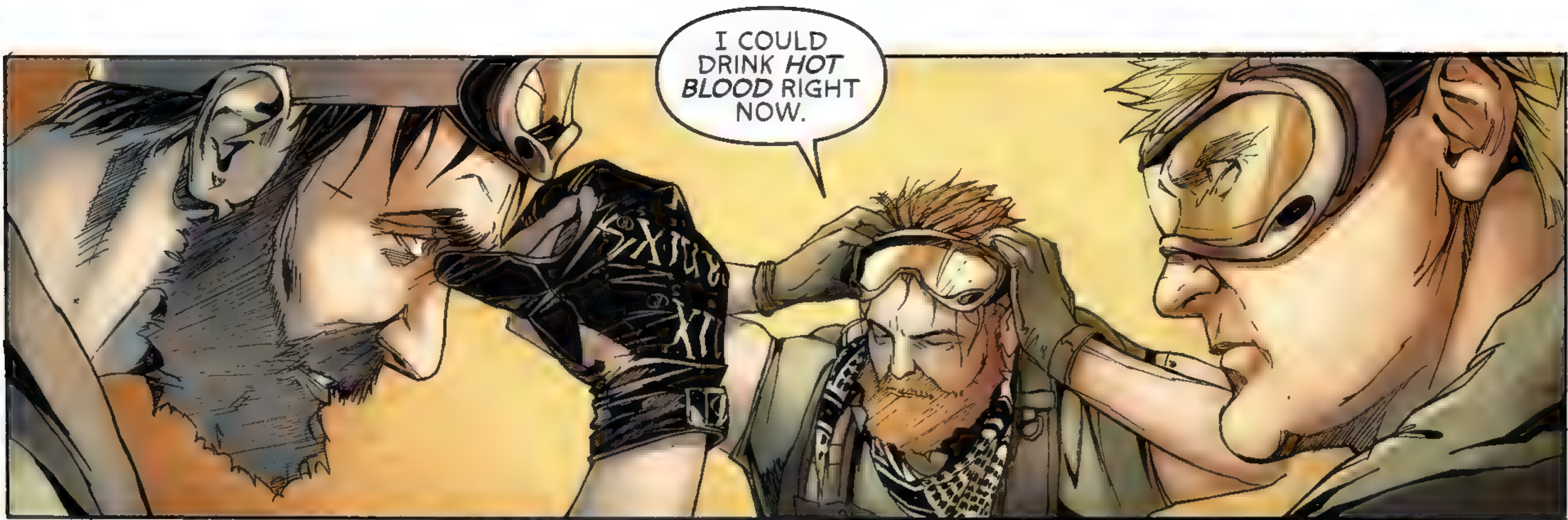










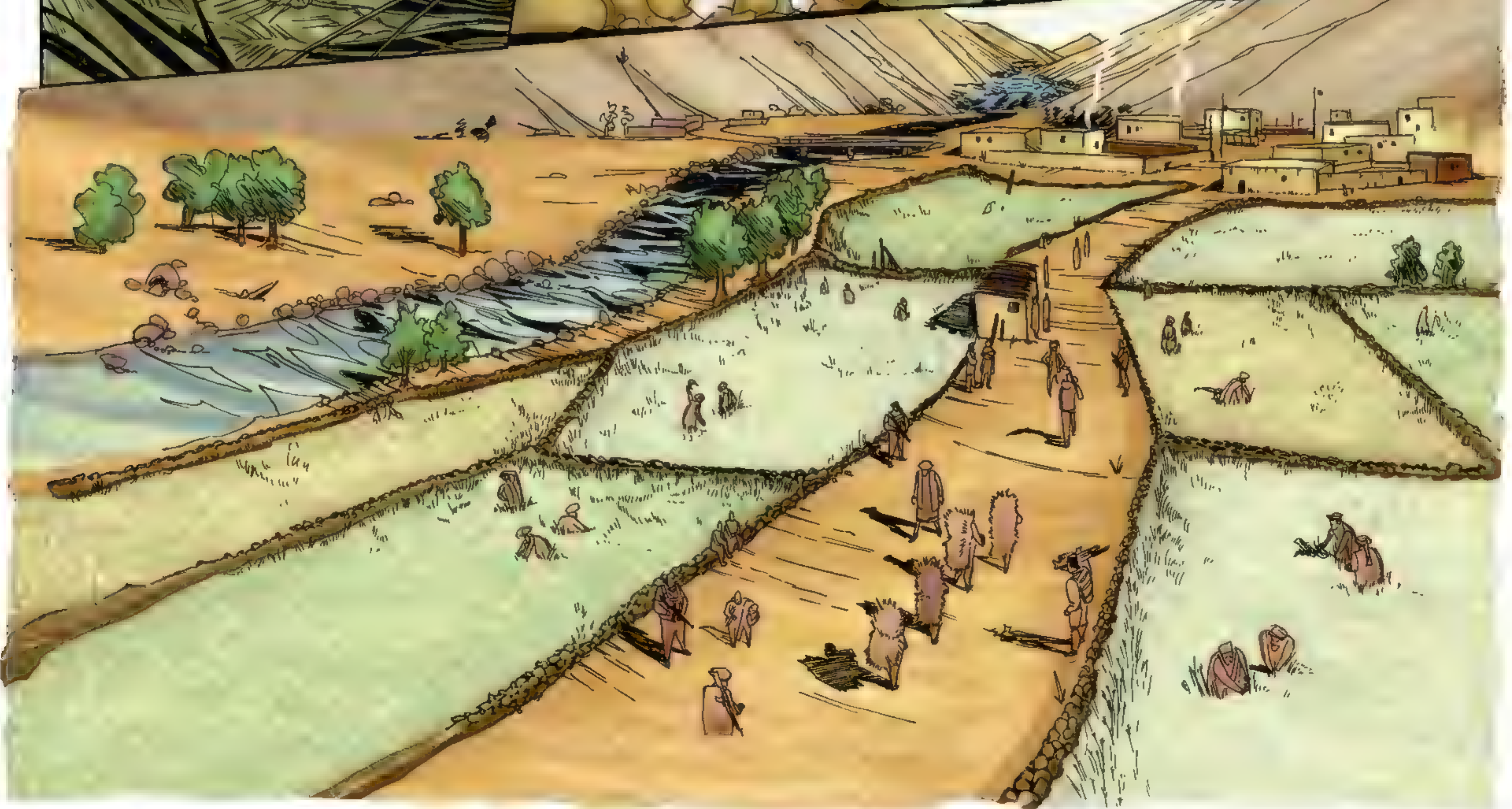








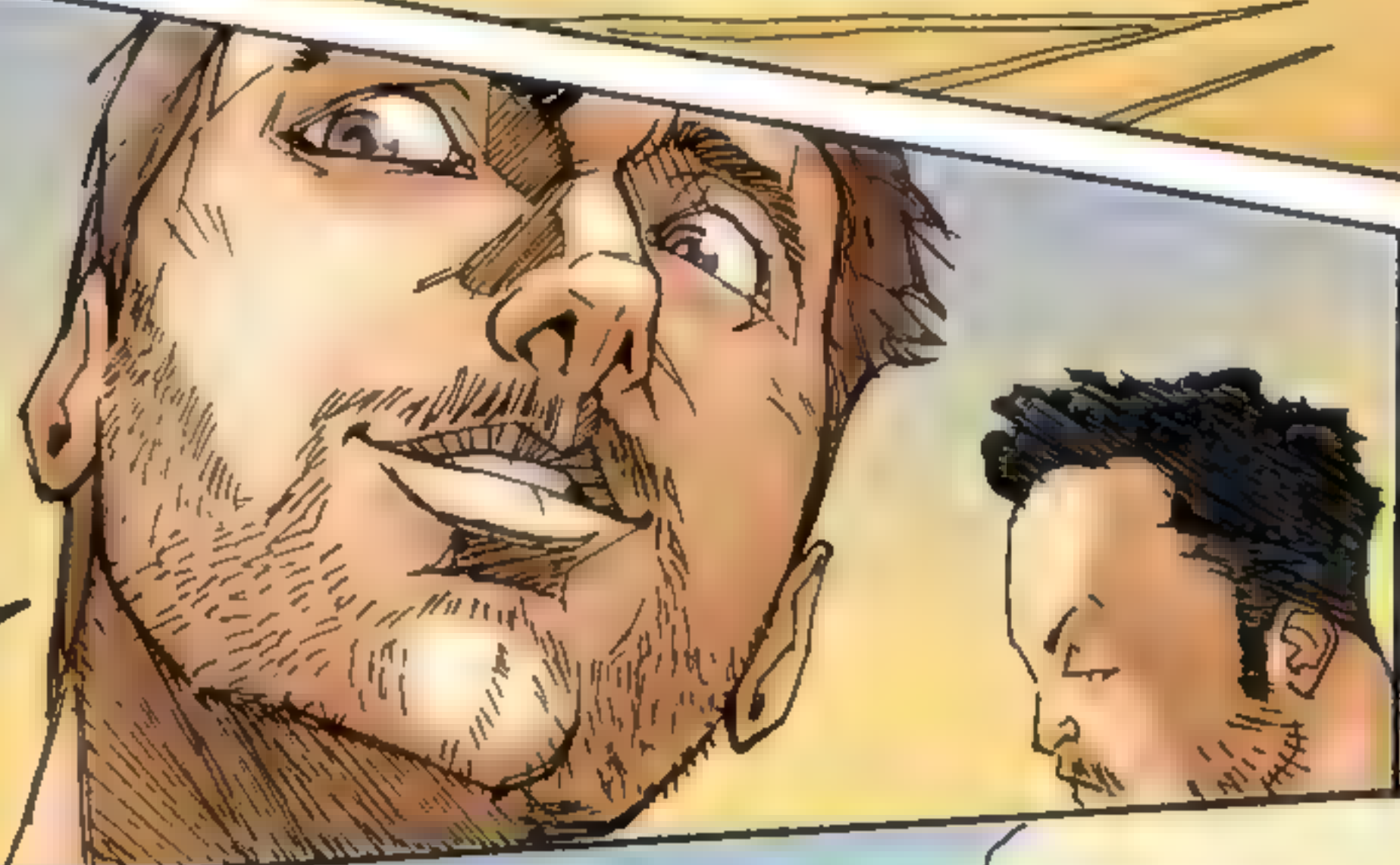






<MARTIN.
HELLO.>

<AFSOON!>



THIS IS
THE LAST
FIELD.

FLOOD IT
WHEN THEY'RE
DONE AND LET
EVERYONE TAKE
A BREAK.

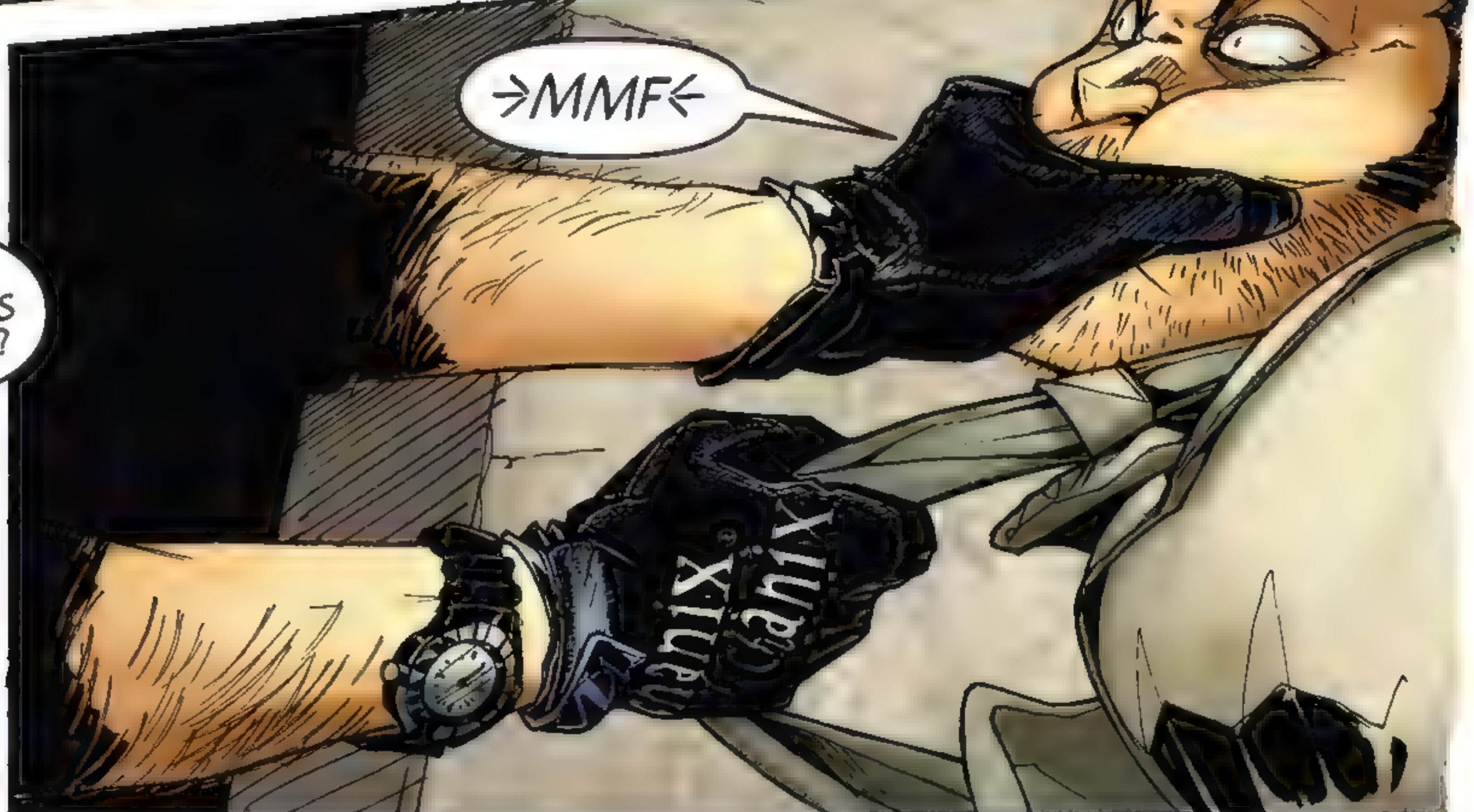
OH, AND
THERE'S ONE
MORE THING OVER
THE BRIDGE WE
NEED TO DEAL
WITH.









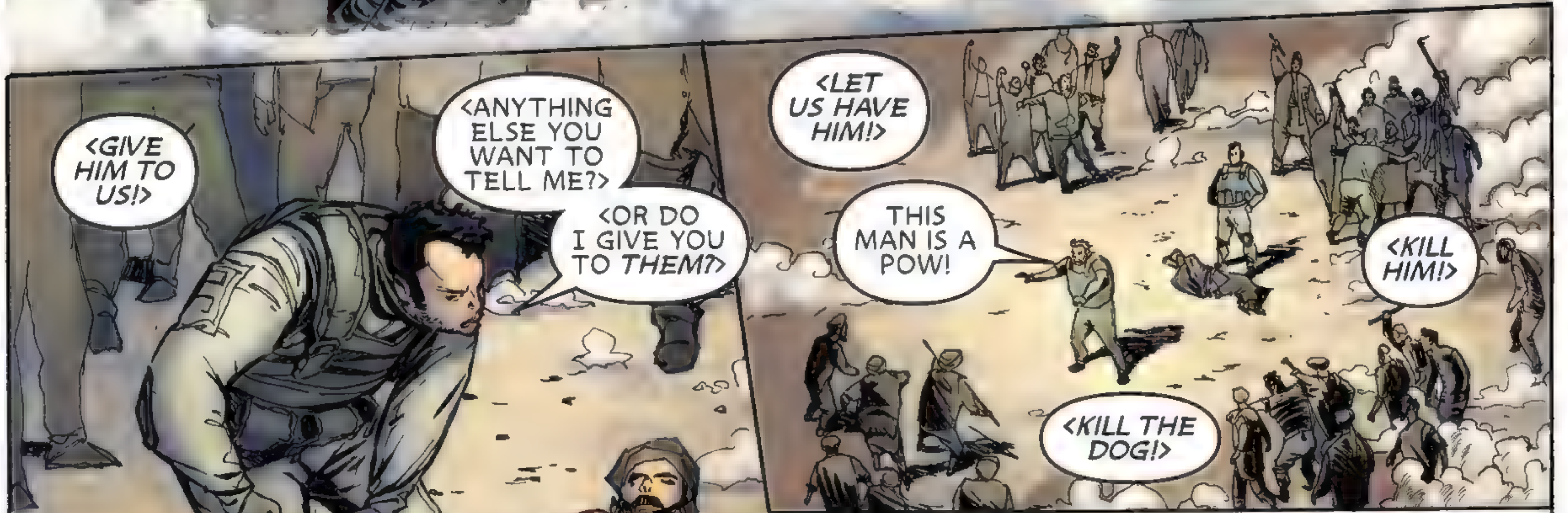
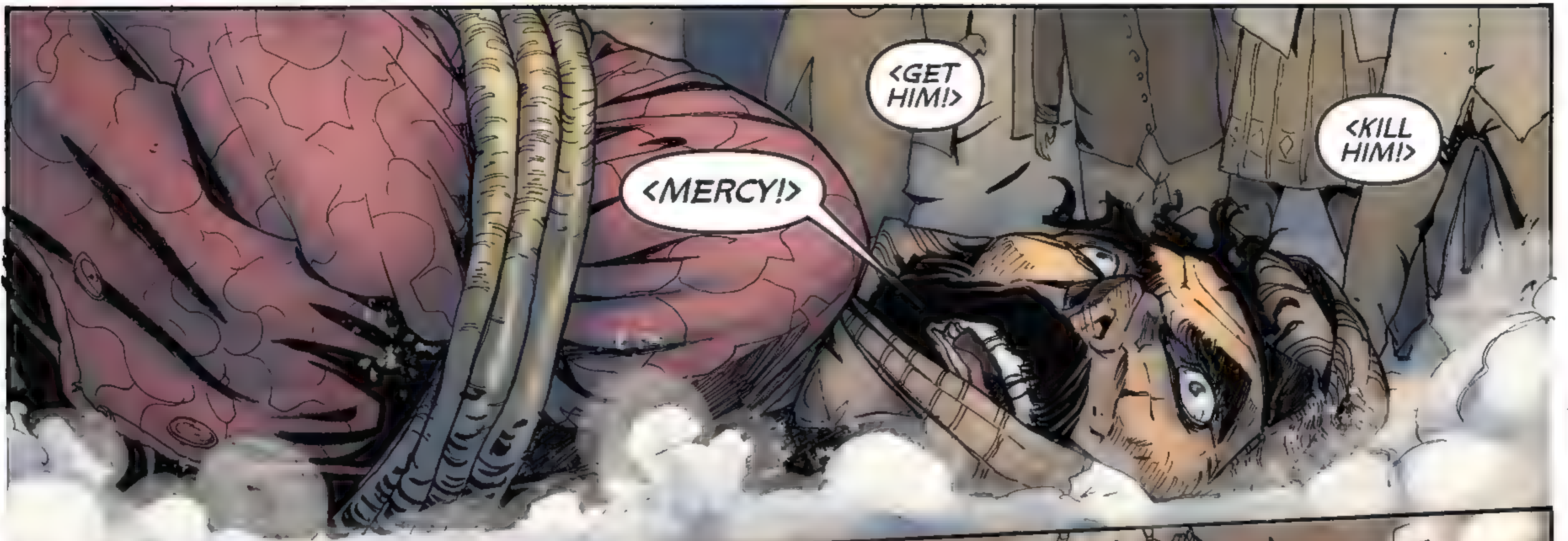




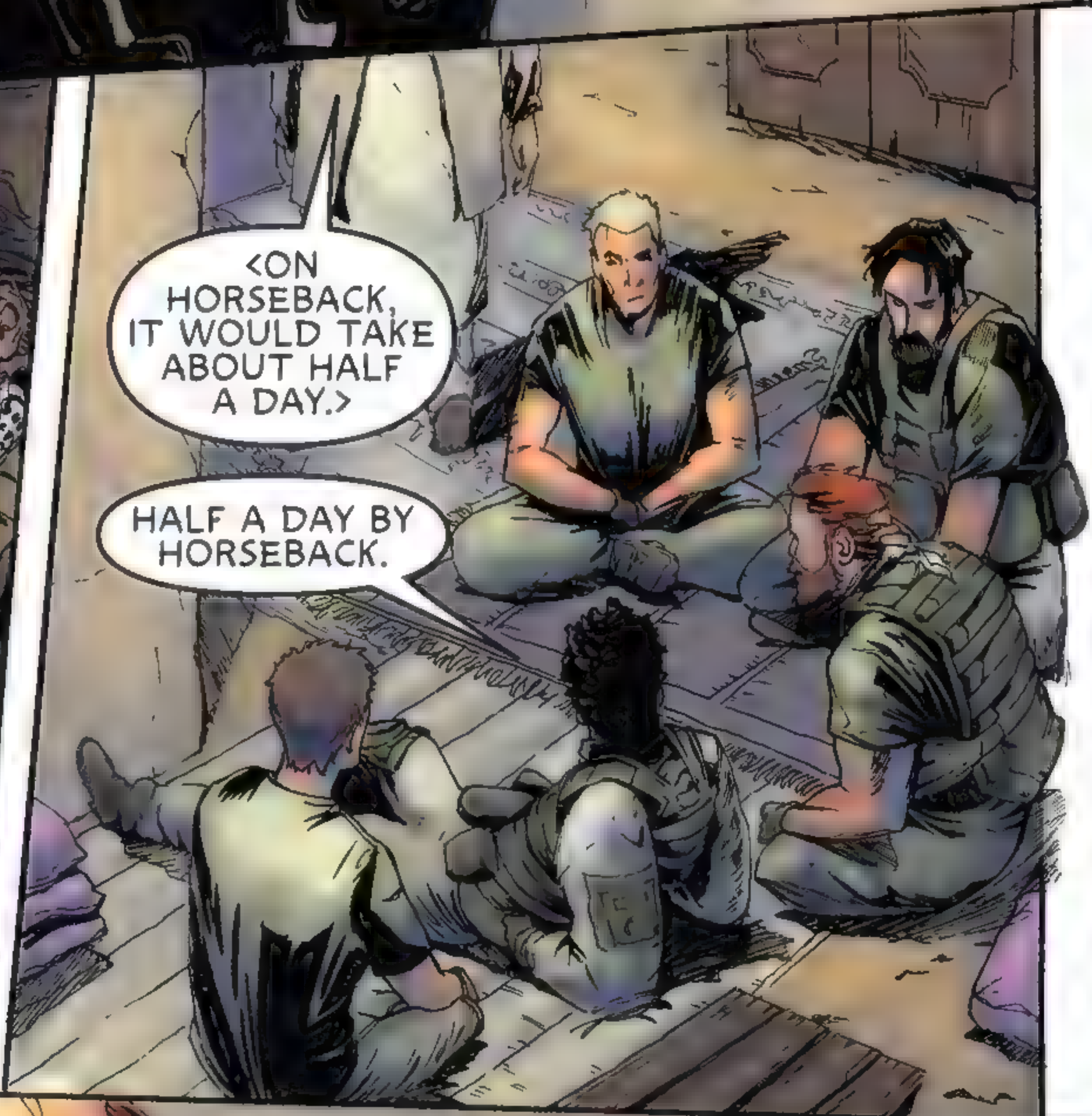






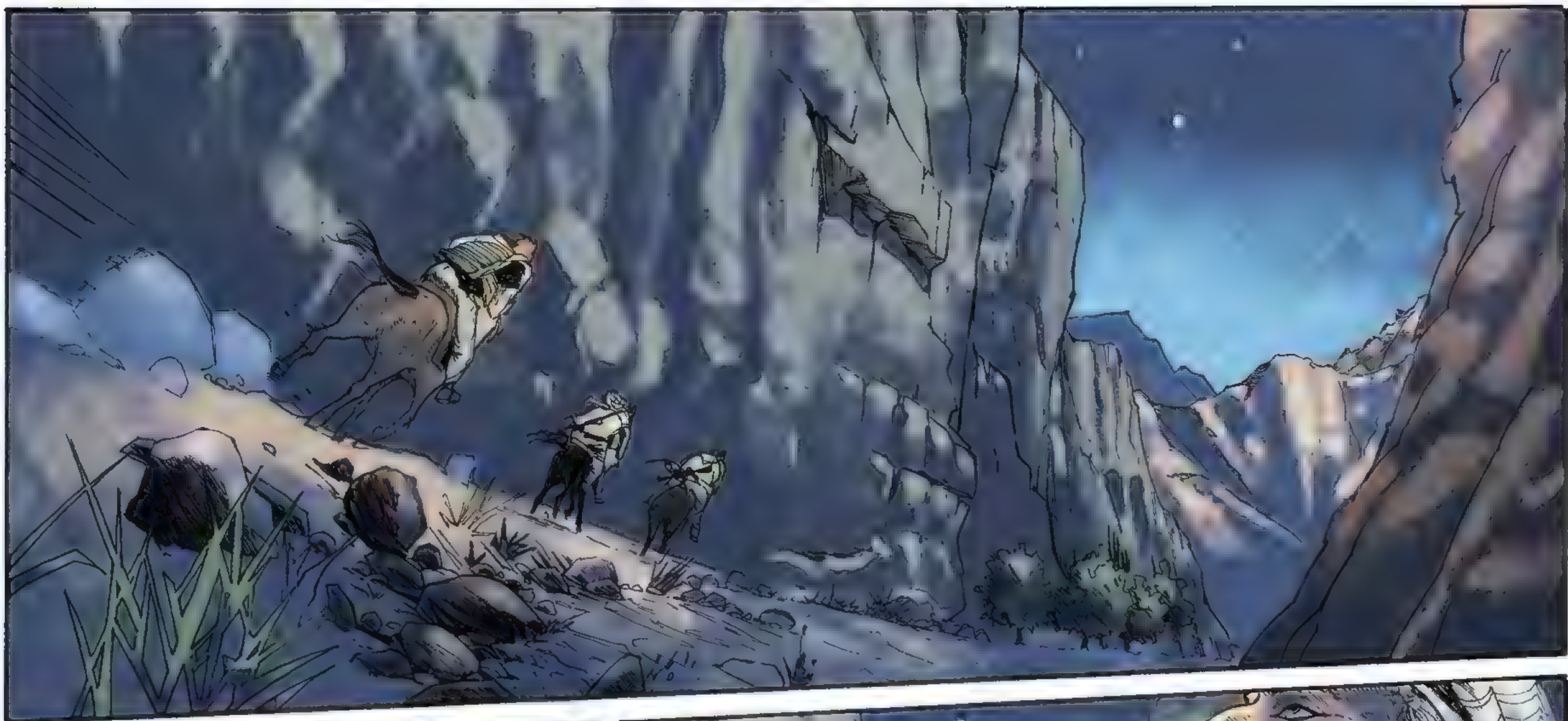


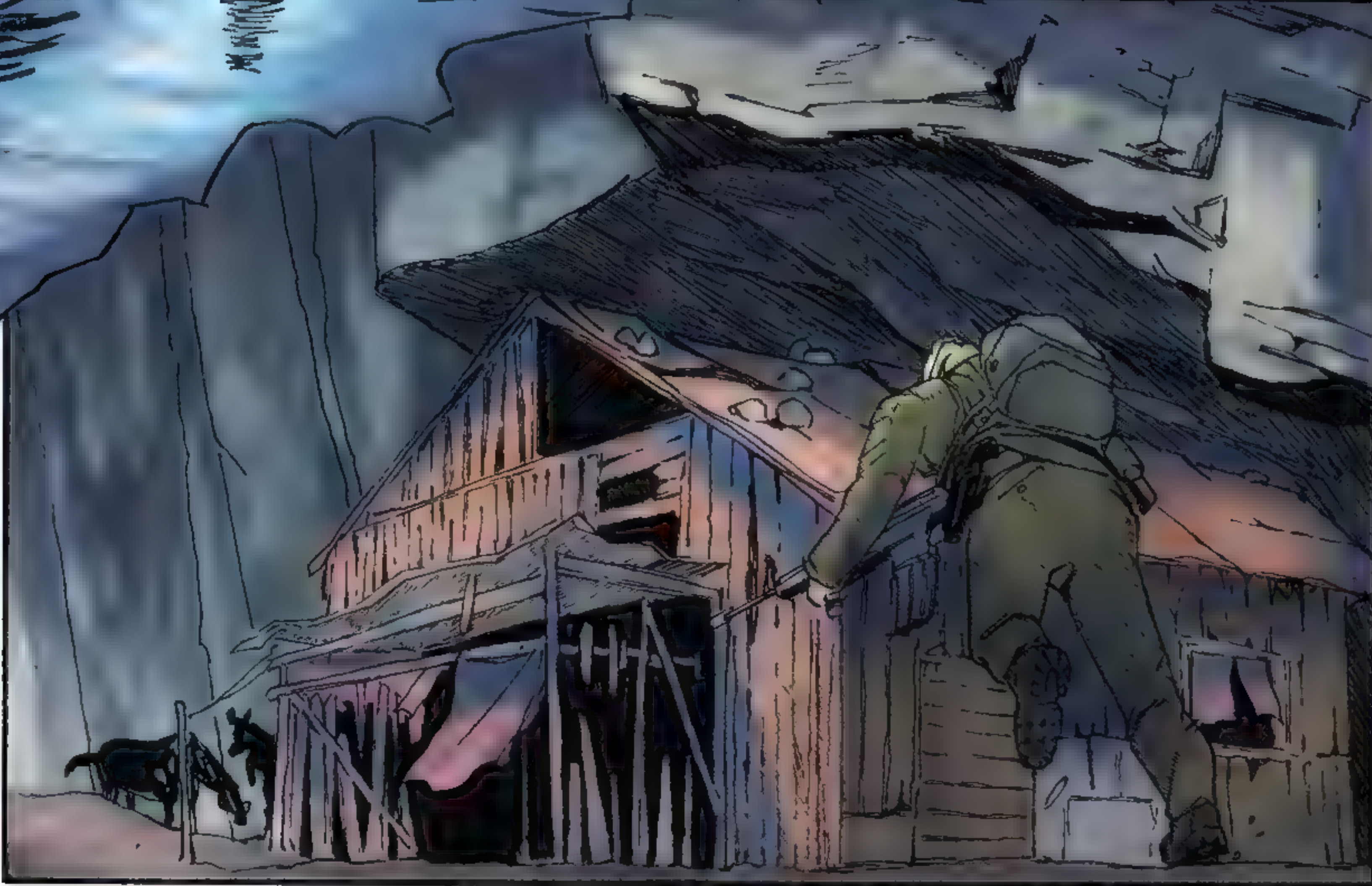






















HEY, BUDDY. CAN YOU
HANG ON UNTIL WE GET
YOU DOWN OUT OF
THIS VALLEY?

→KOFF←

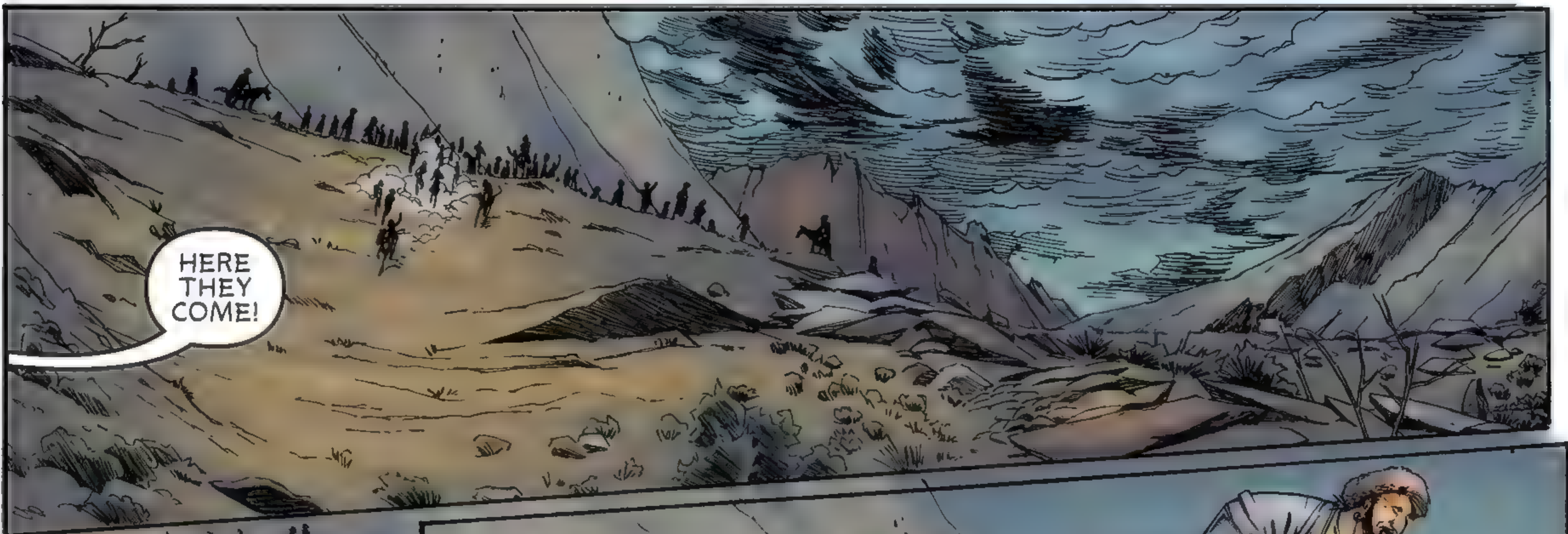
I'M
GOOD.

WE'RE
TOO HIGH UP
TO GET YOU A
MEDEVAC.

"HE'S GOING TO CRASH
OUT IF WE DON'T GET
DOWN FAST."

"I KNOW. HE'LL CRASH IF
WE RIDE, TOO HARD
TOO. JUST KEEP GOING!"





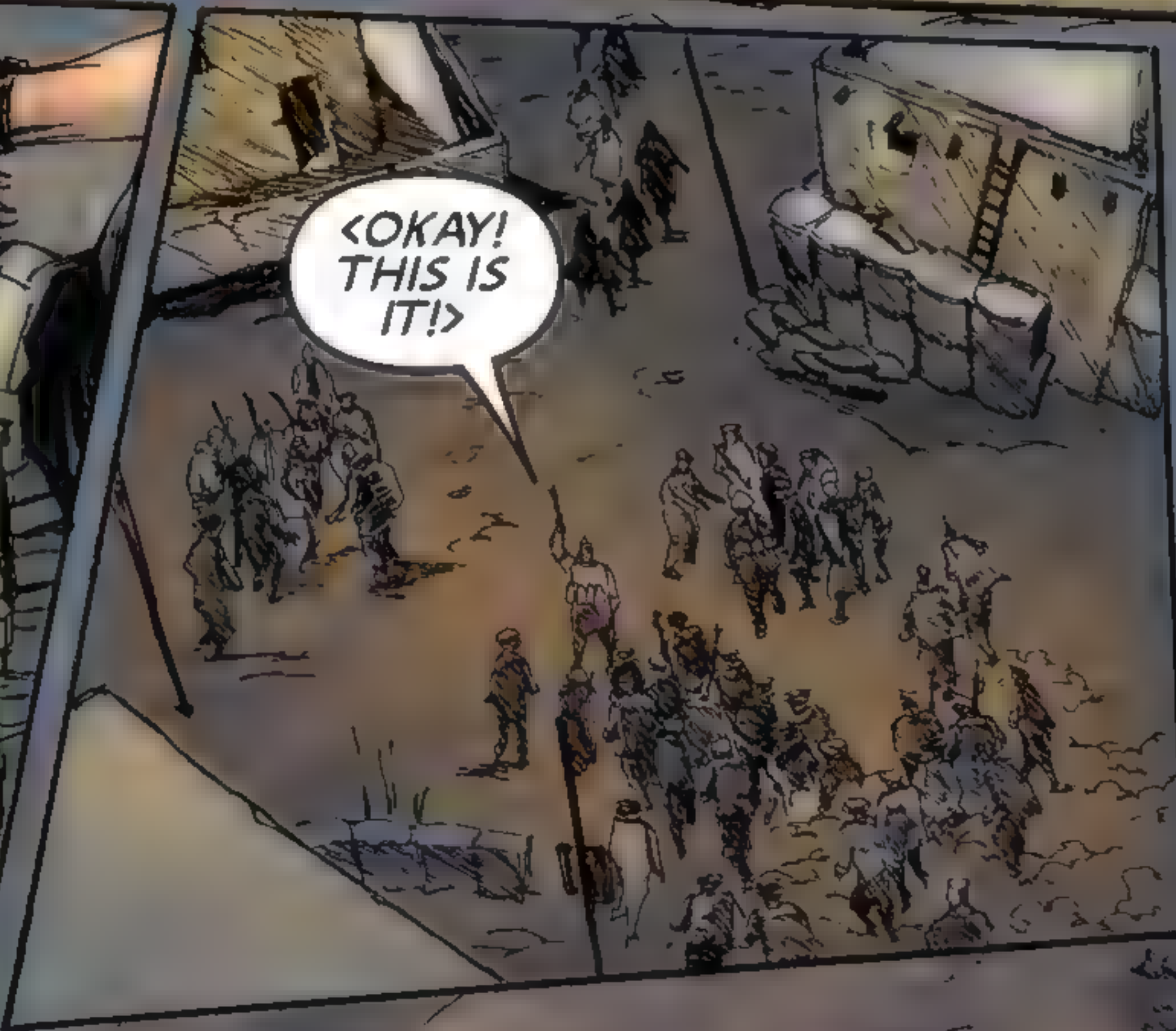
HERE
THEY
COME!



RRRRRMMMMBBBBLL



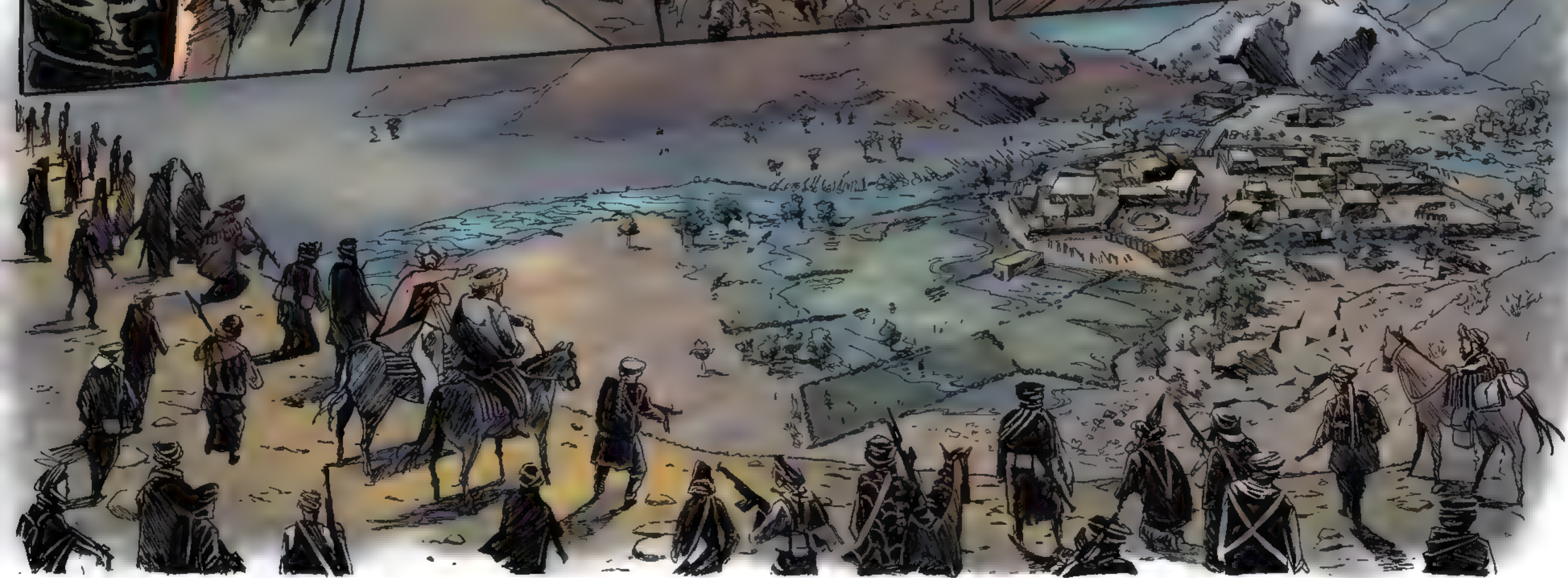
WEATHER IS
CLOSING IN.
NO CLOSE
AIR SUPPORT
TODAY.



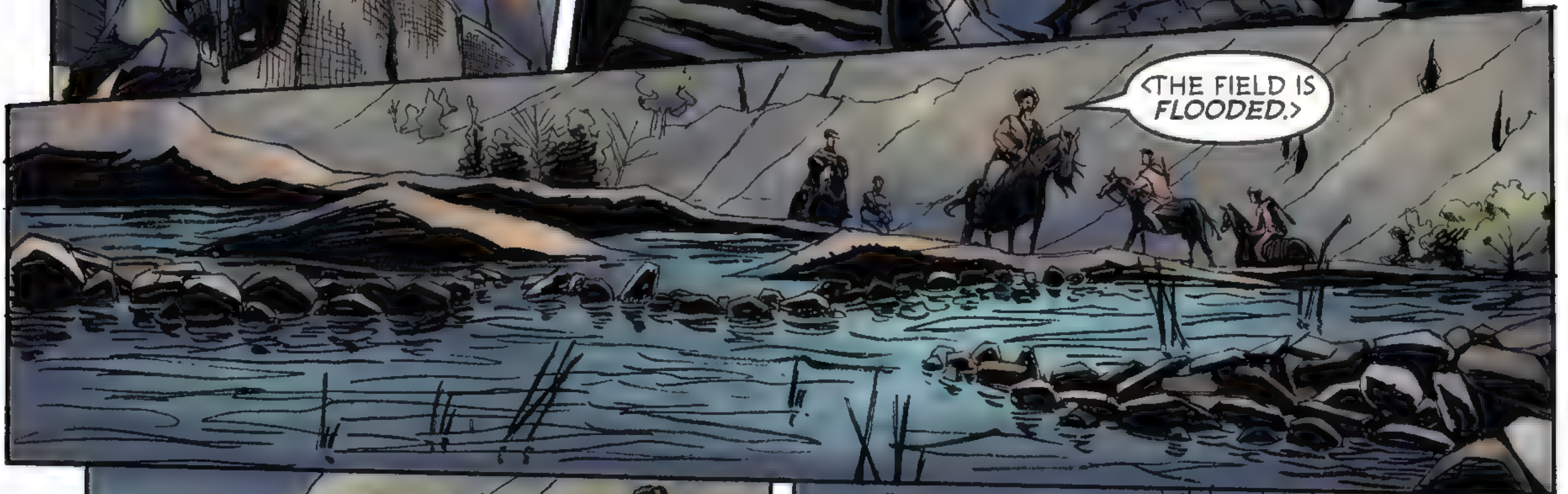
<OKAY!
THIS IS
IT!>



<UP
ON THE
WALL!>

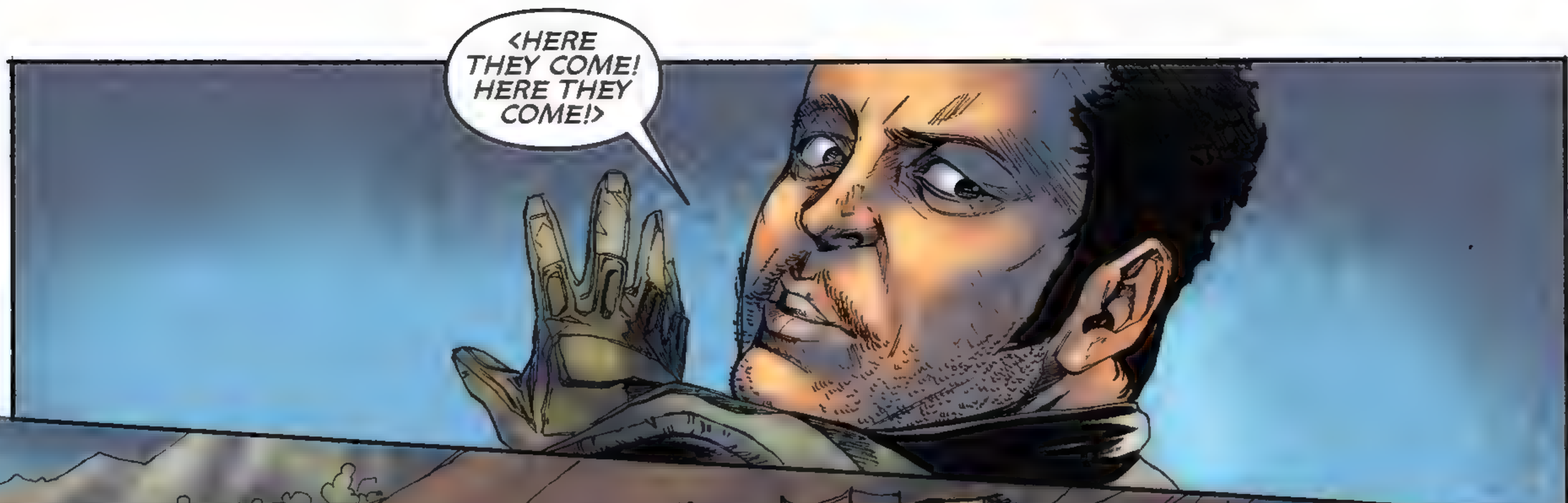












«HERE THEY COME!
HERE THEY COME!»



LOOK AT THEM!



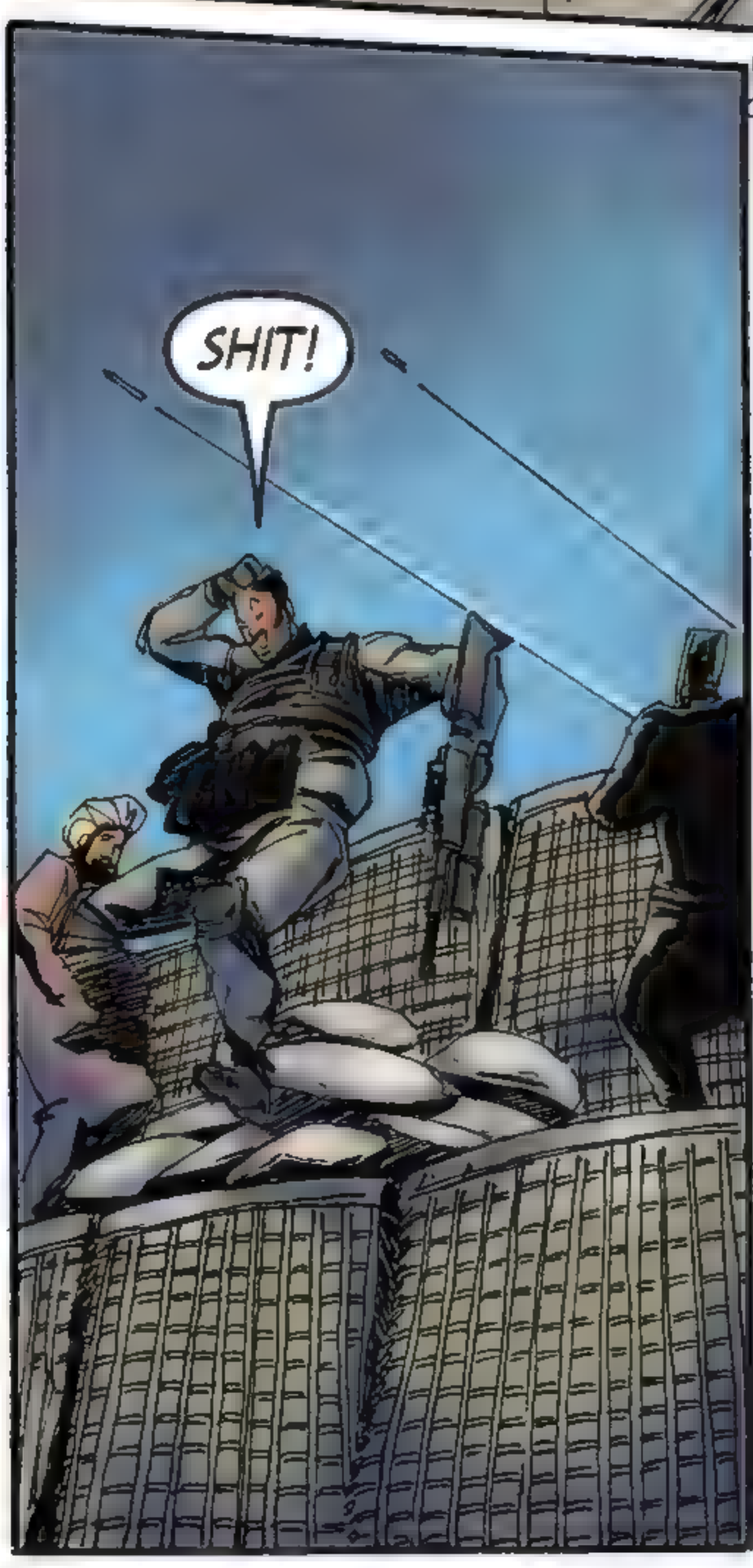
THESE GUYS ARE A JOKE!



HEY!
KISS MY ASS,
BITCHES!

BANG

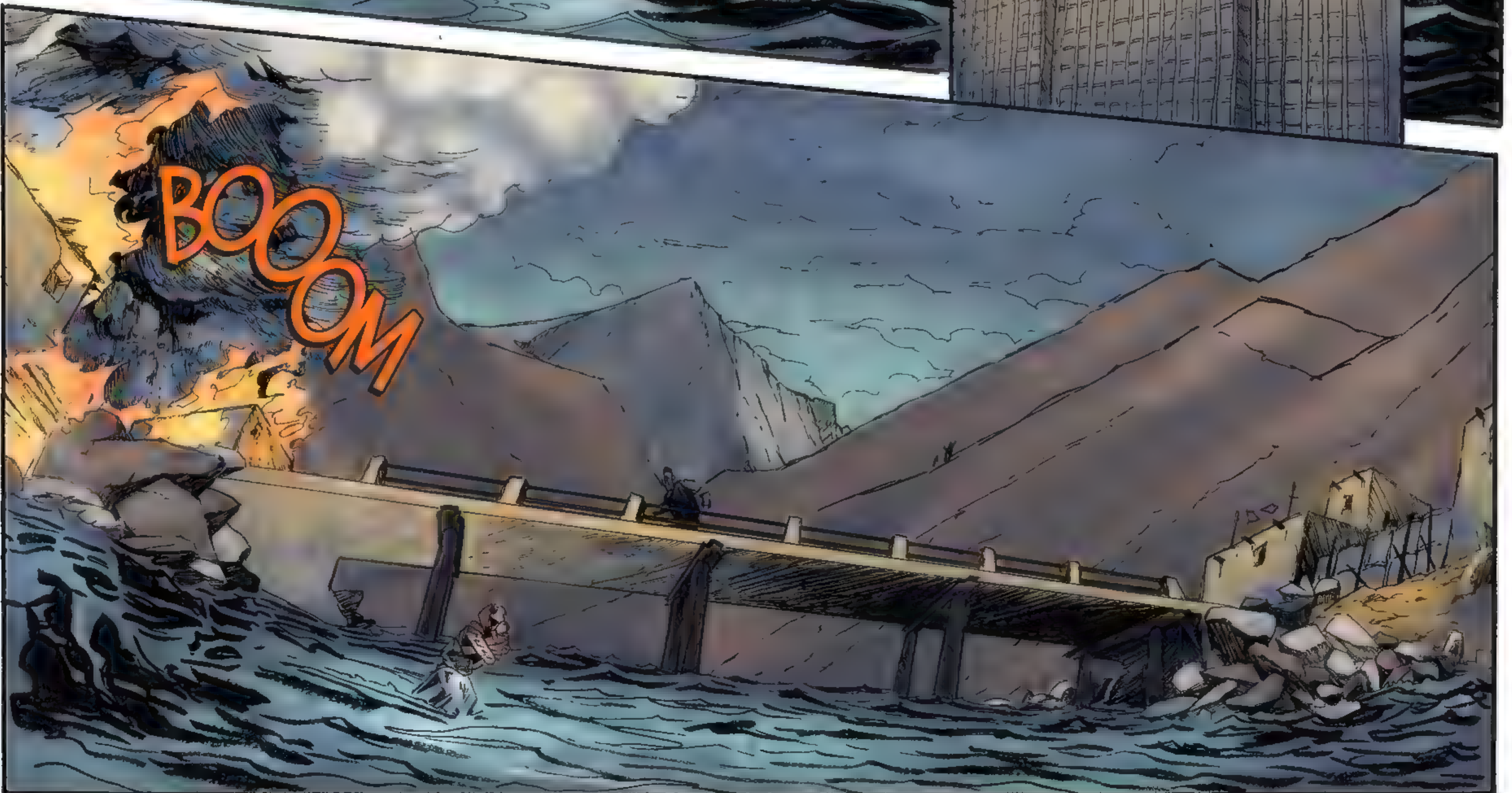
KRAK



SHIT!

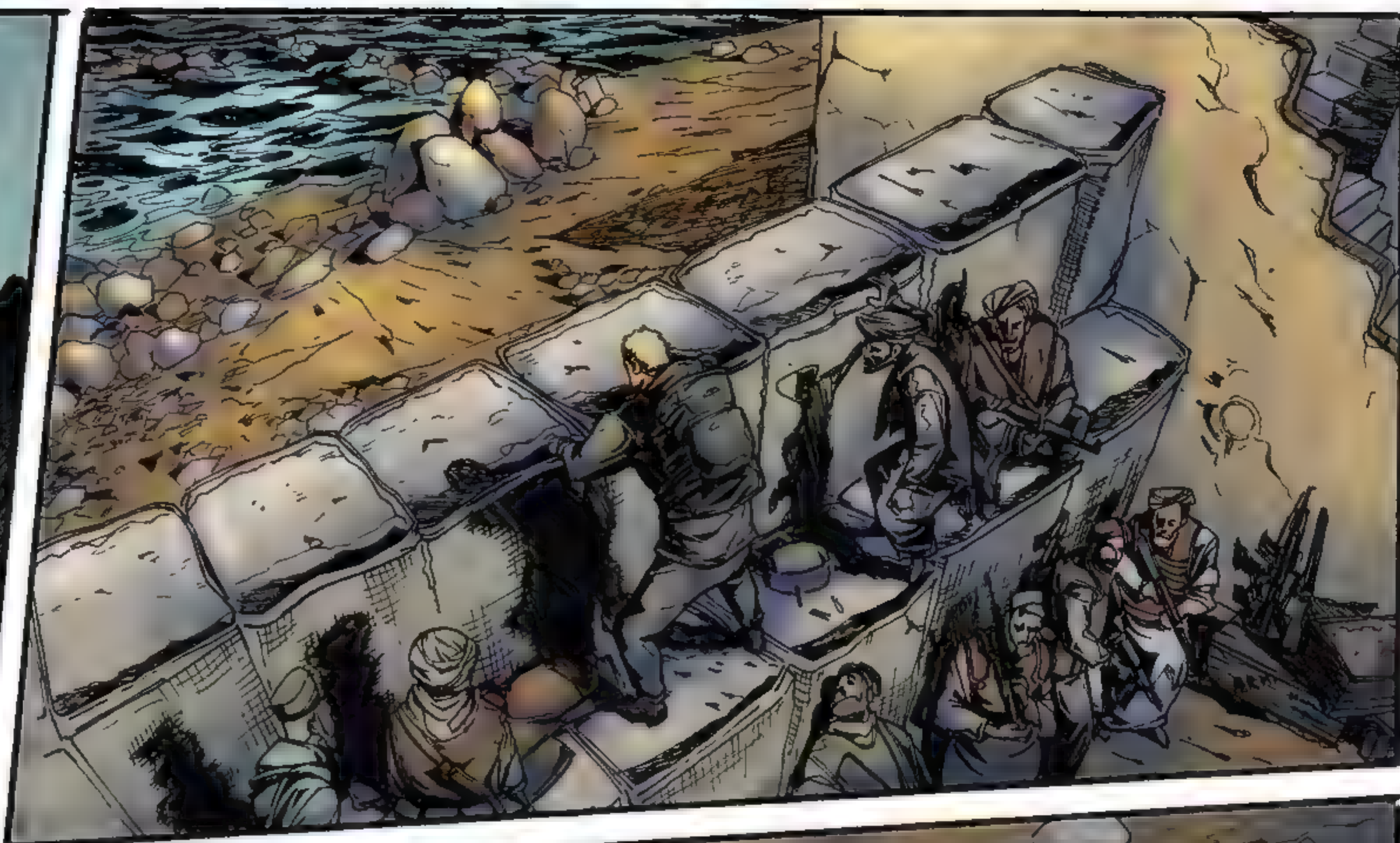


«THEY SET THE HOUSES ON FIRE!»





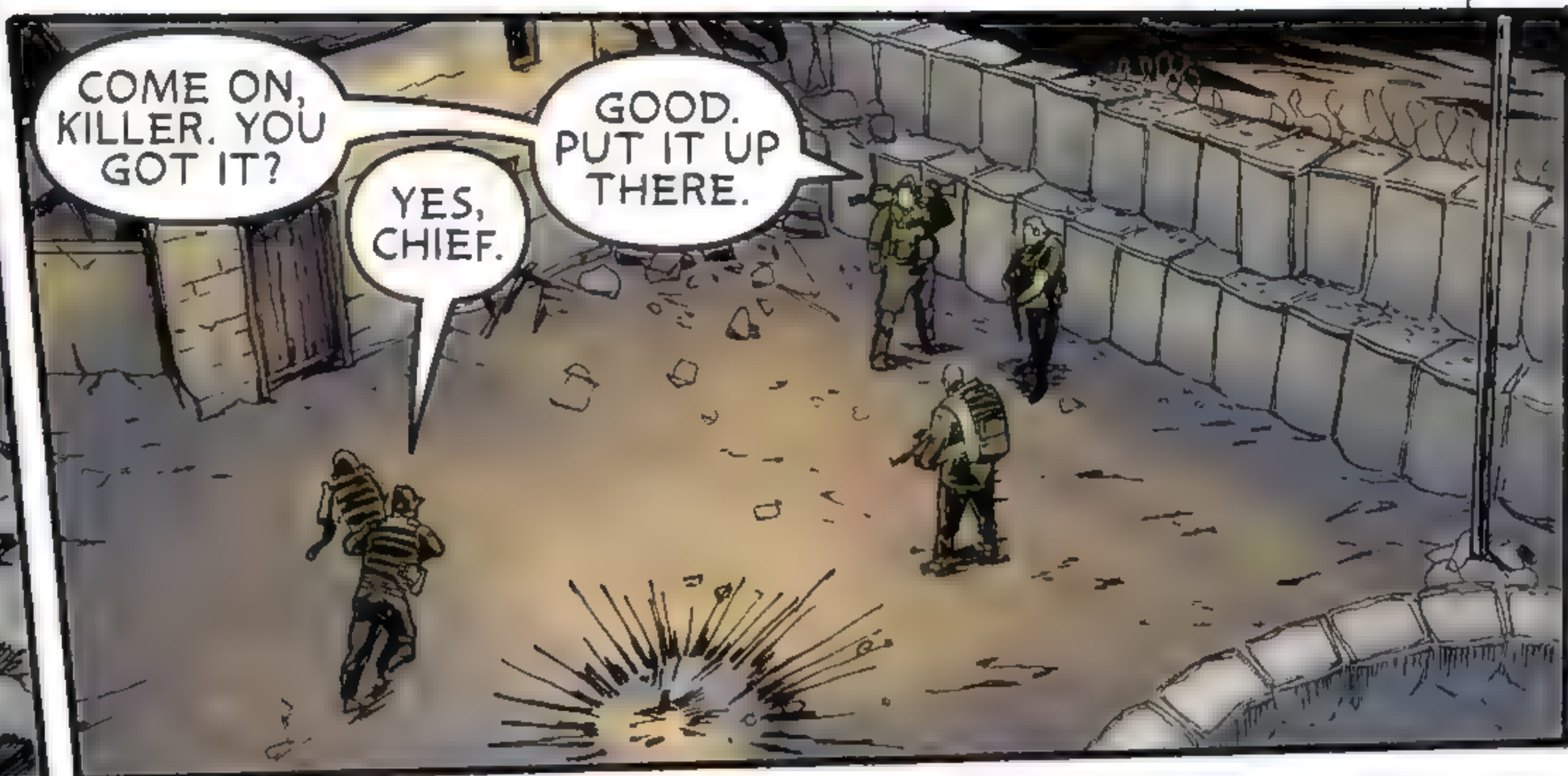
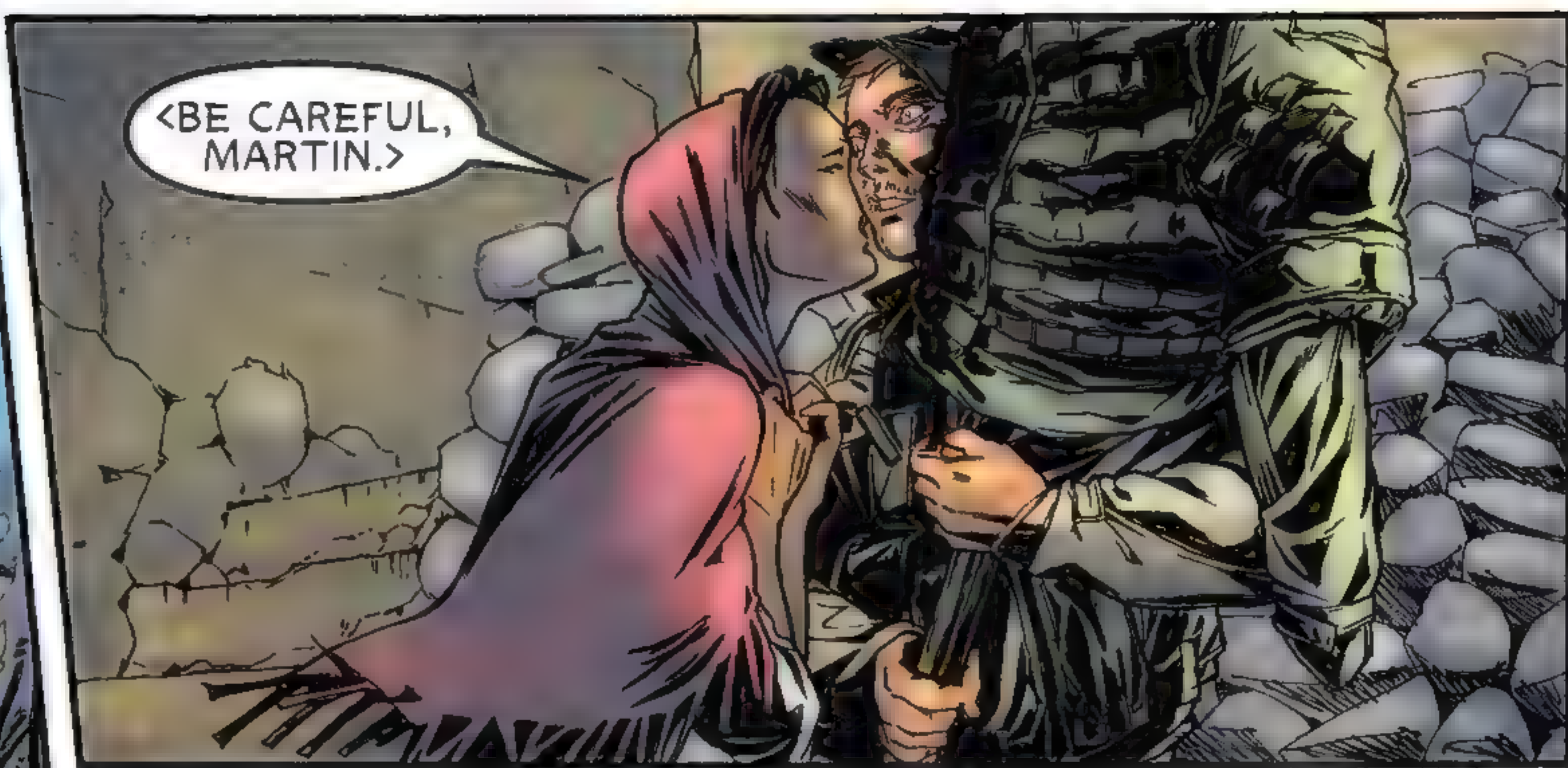














I'M WORRIED ABOUT SAPPERS CUTTING THE DET CORD. I'M GOING TO GO OUT AND WATCH THE BRIDGE.



I'LL BE BACK BEFORE DAWN.



WATCH OUT FOR FROSTY. DON'T LET THE FARMERS SHOOT HIM.

Beep Beep Beep

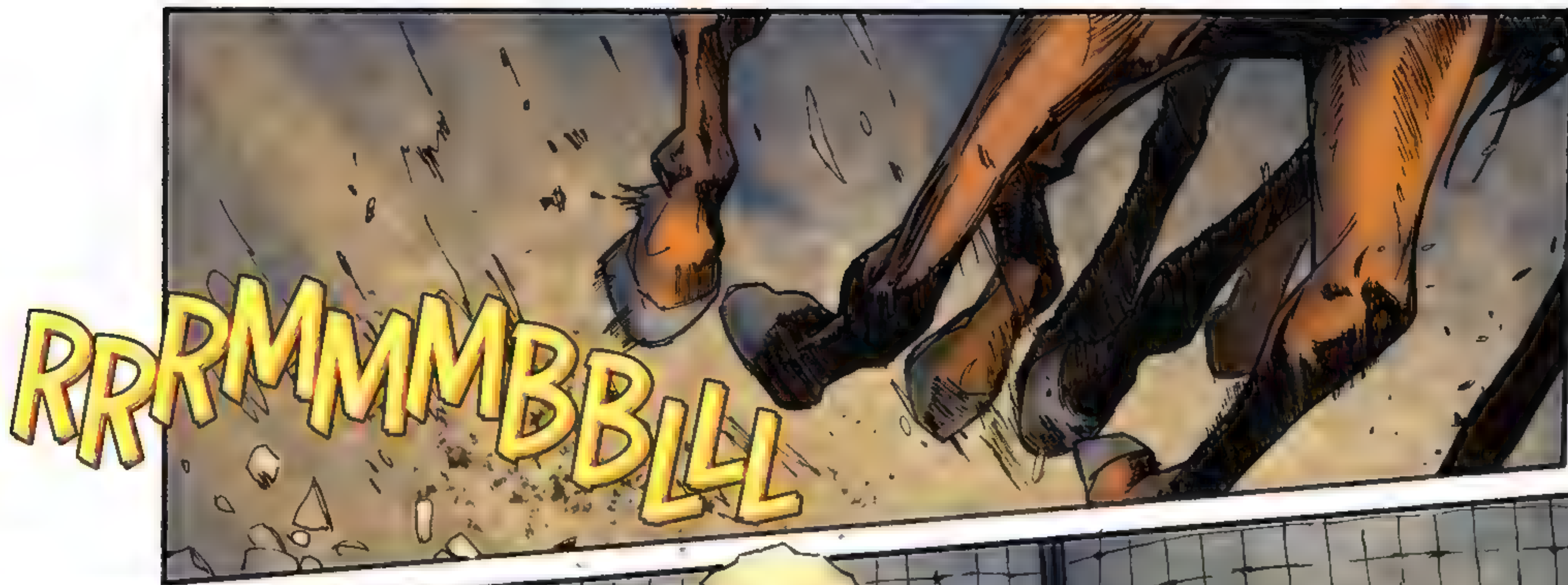


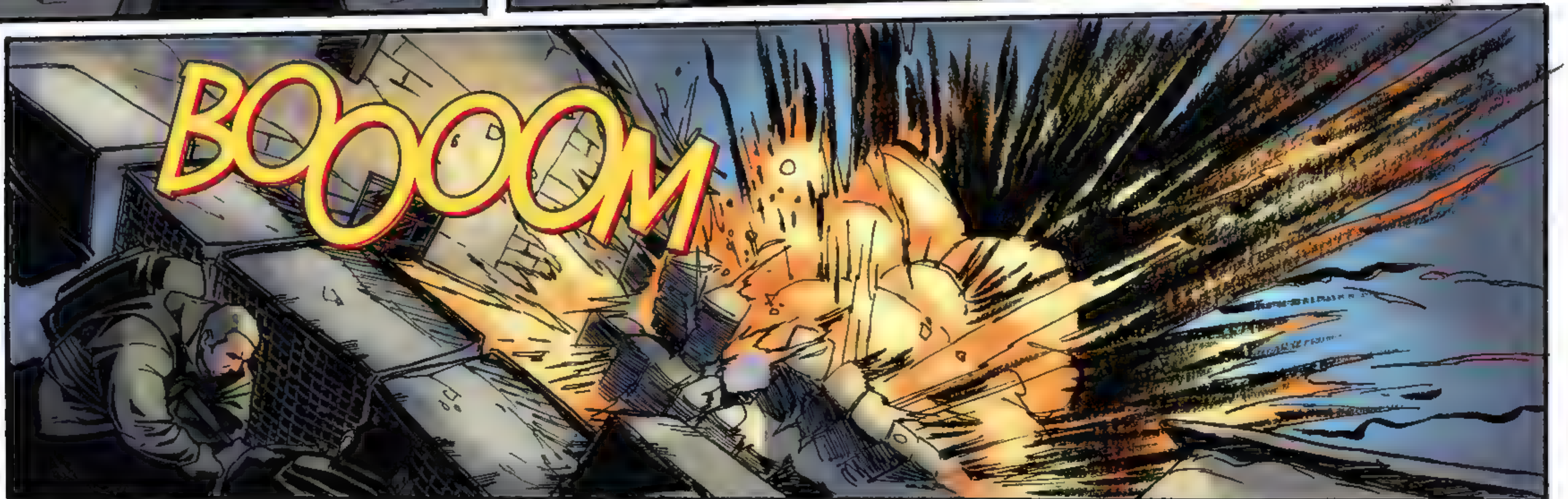
HECTOR. GO.

















THESE
T-BANIS
AREN'T THAT
TOUGH.



WHAT ARE
YOU TALKING
ABOUT?

THEY
GOT INSIDE
THE WALL
LIKE IT WAS
NOTHING!



YEAH, AND
LOOK WHAT IT
GOT THEM.

I JUST
HOPE I LIVE
THROUGH
THIS.



WE KILLED
ABOUT HALF,
BUT THEY
COST US.



HOW
IS YOUR
AMMO?

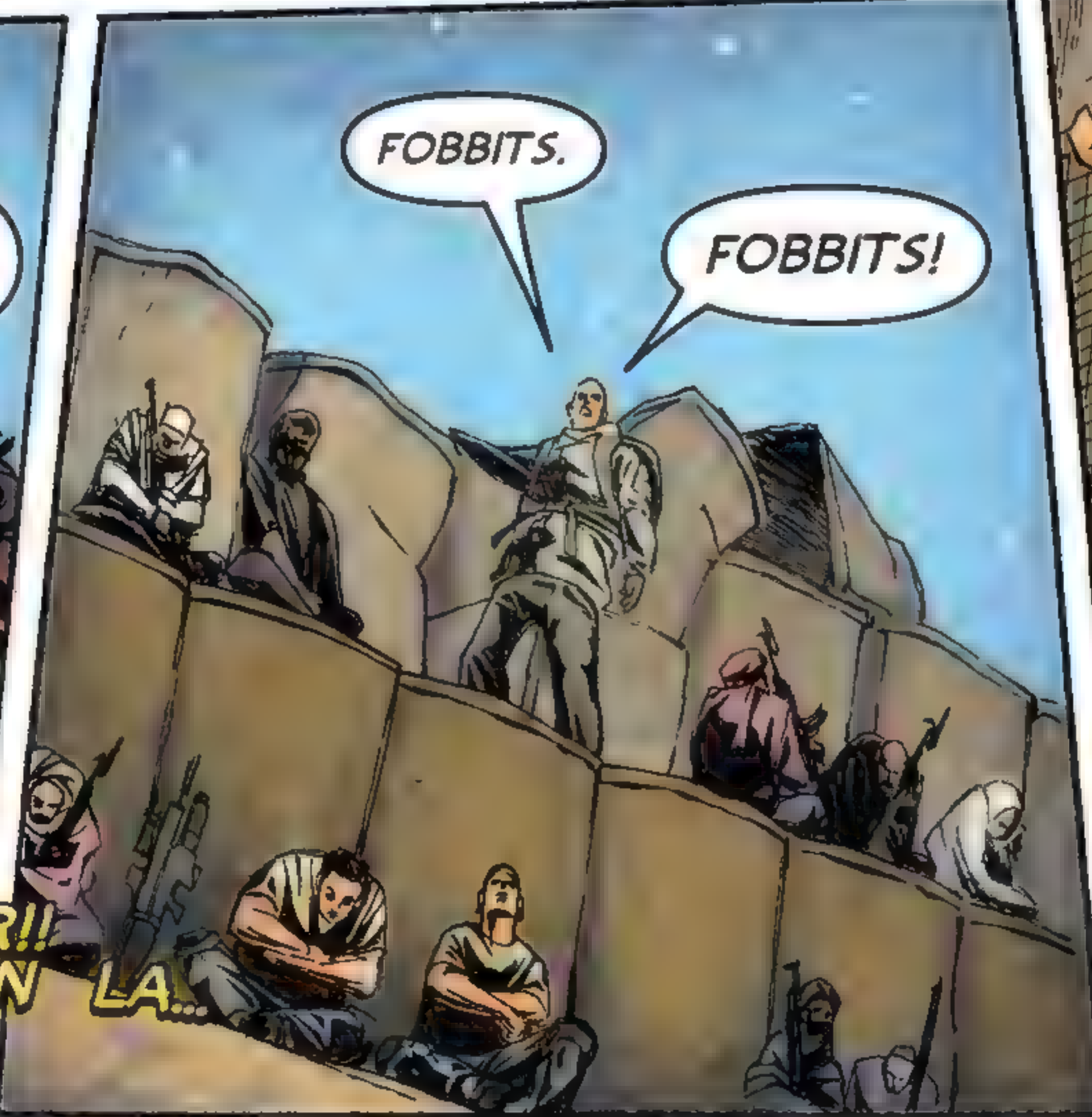
IF WE DID
NOT HAVE THE
MAGAZINES
FROM THE DEAD,
WE WOULD HAVE
NO MORE.



THEY'RE STARTING TO
PRAY. IT'S GOING TO BE
A WHILE BEFORE THEY
ATTACK.

WE SHOULD
GET SOME
REST.

ALLAAAHU AK'BAAAR!!
ASH-HAD AN LA...



FOBBITS.

FOBBITS!



YAAAWWN!



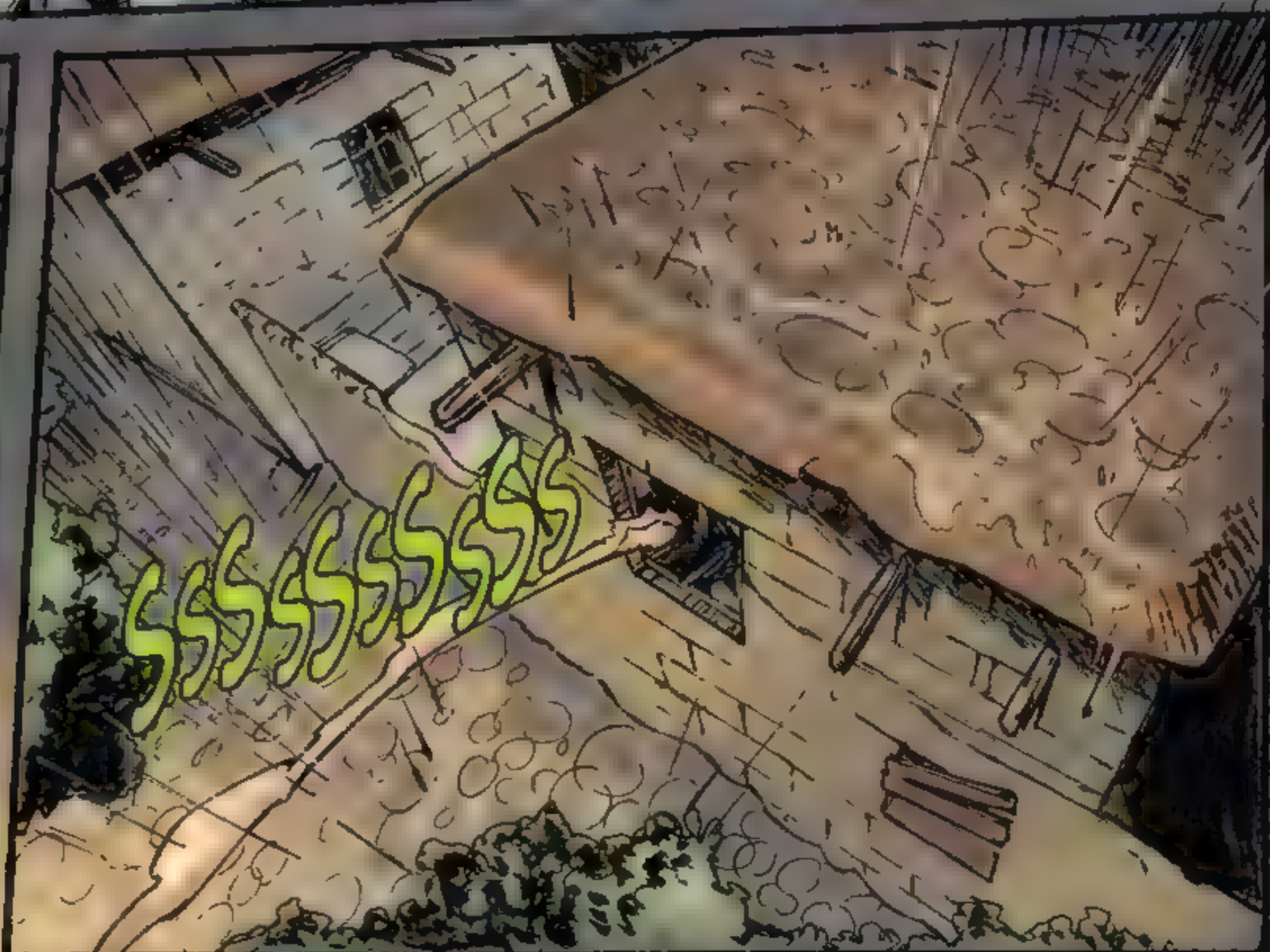
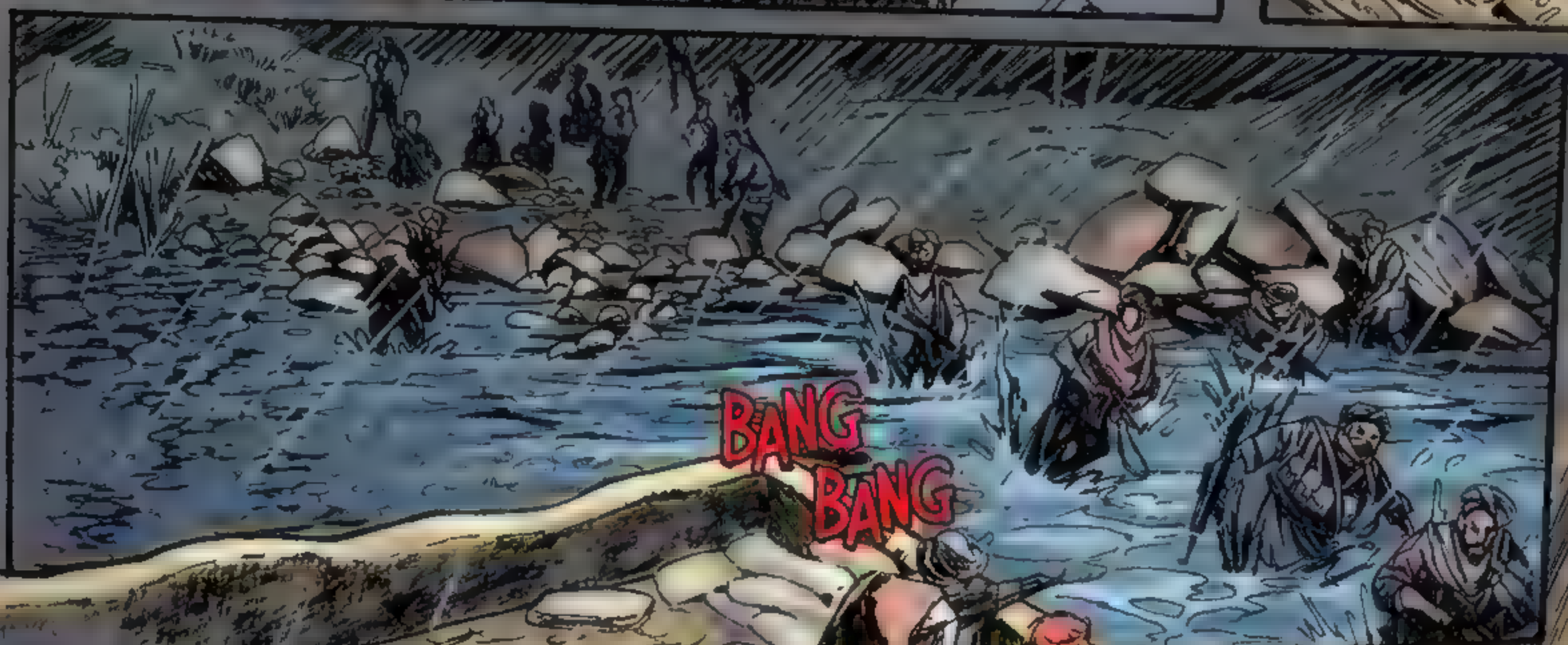
LET THEM VISIT THEIR FAMILIES, TOO, ONE AT A TIME.





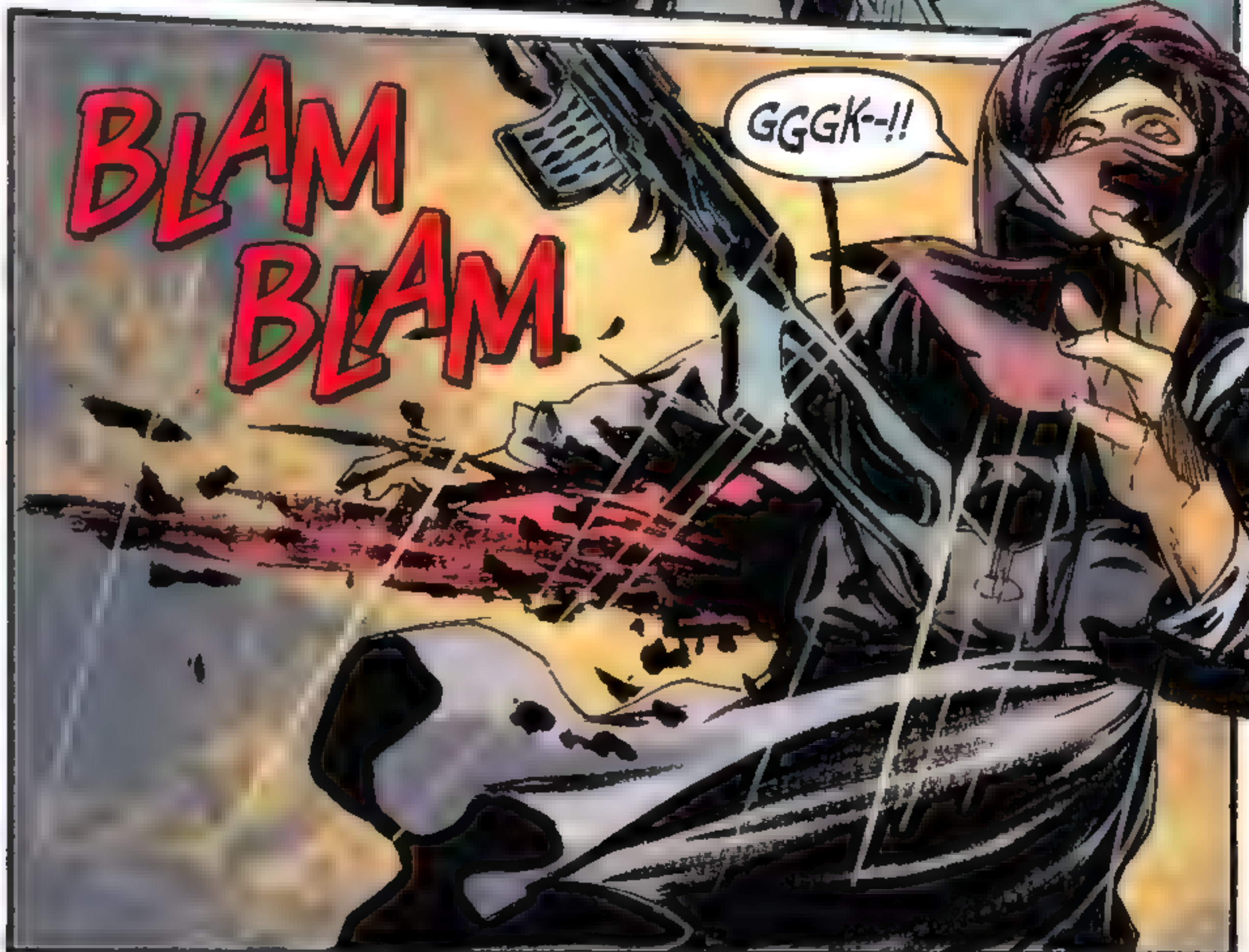
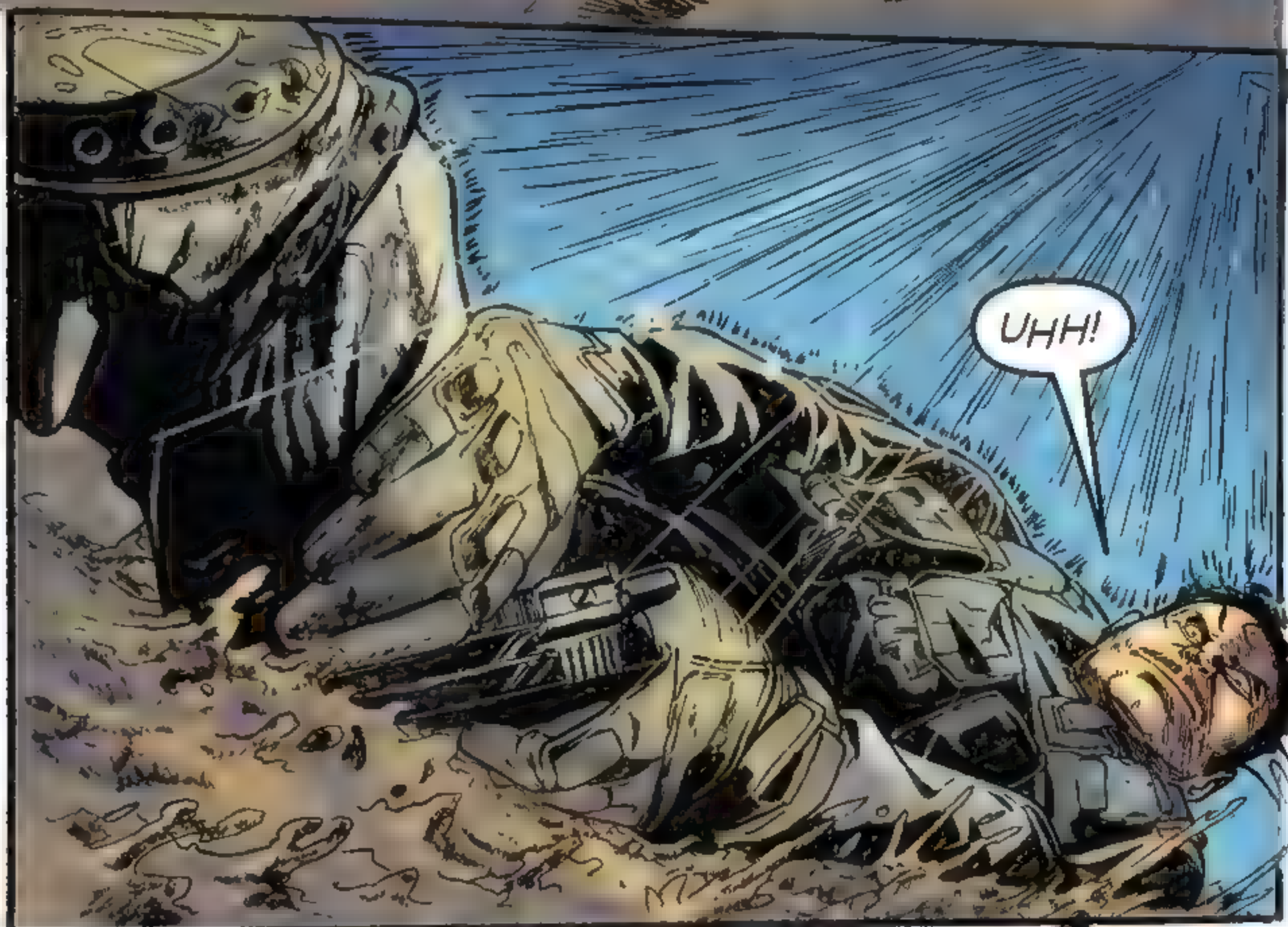
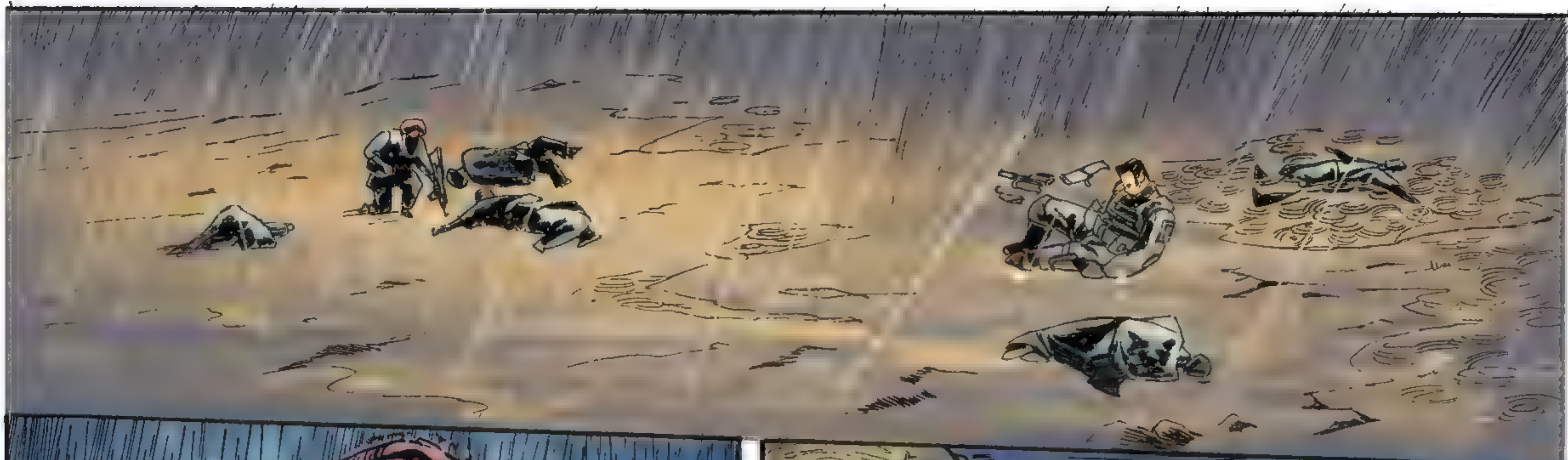


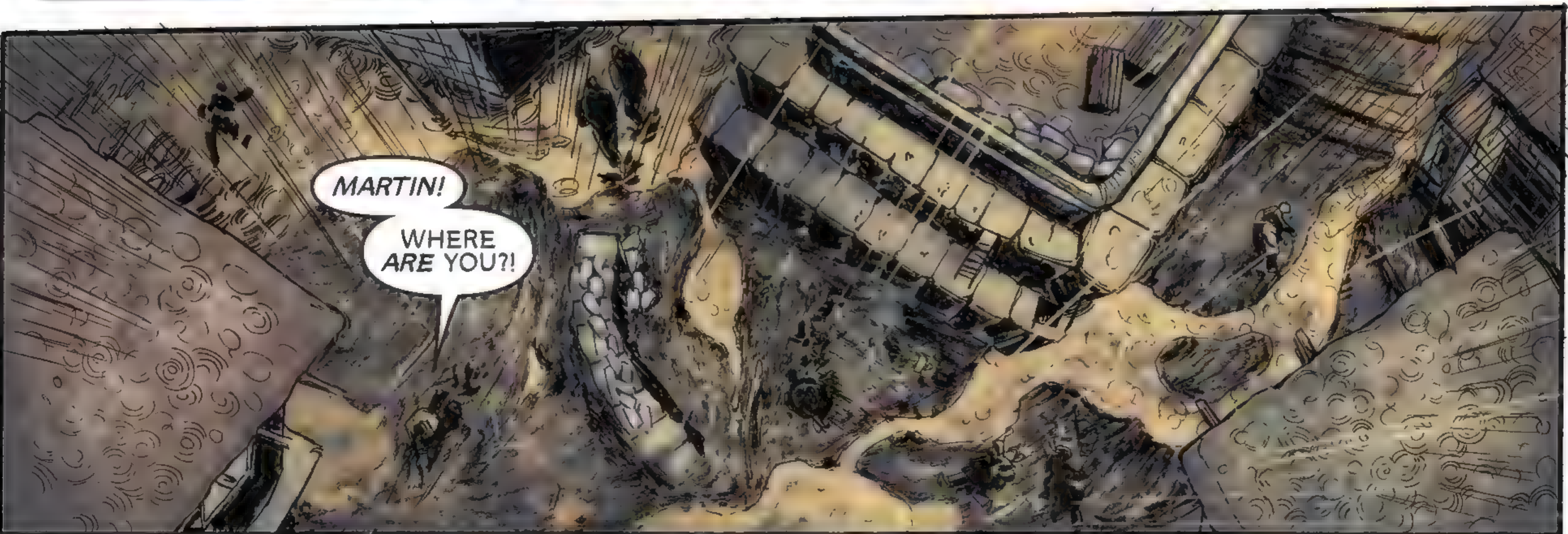


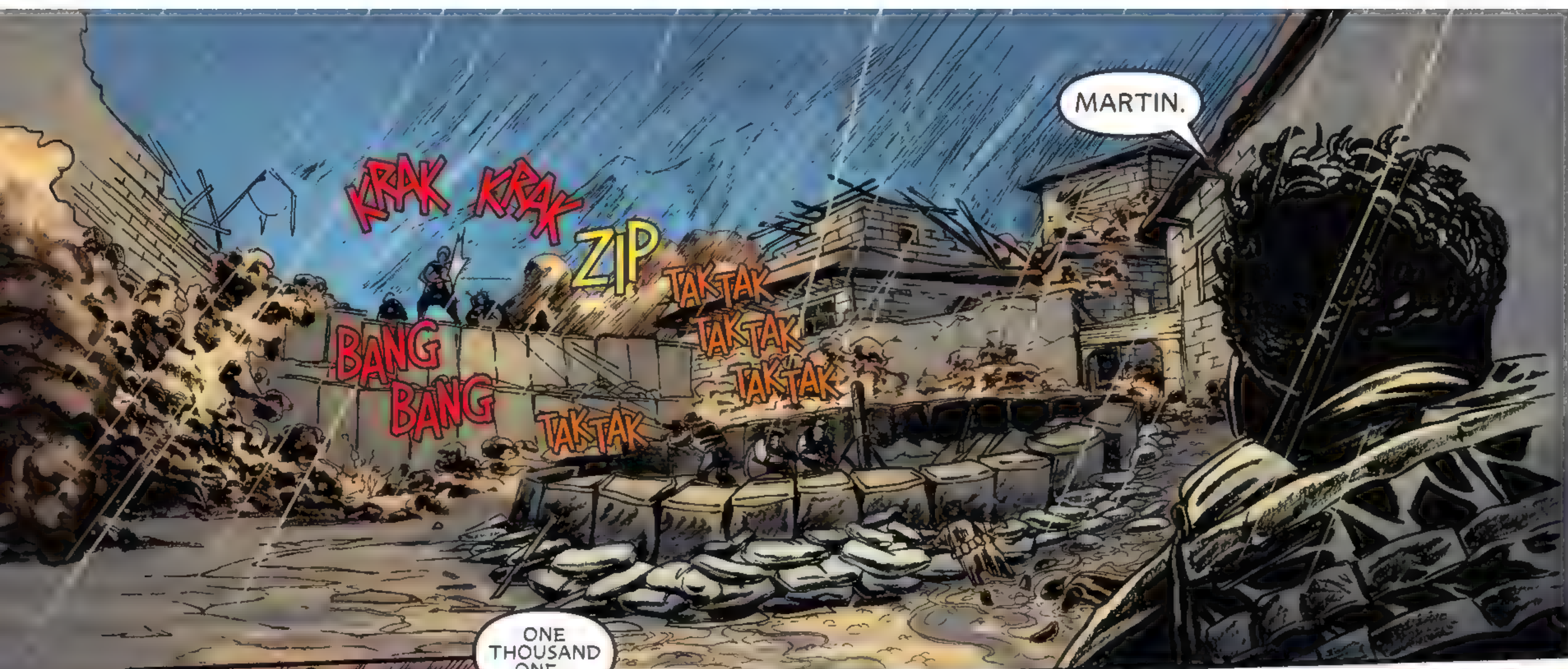


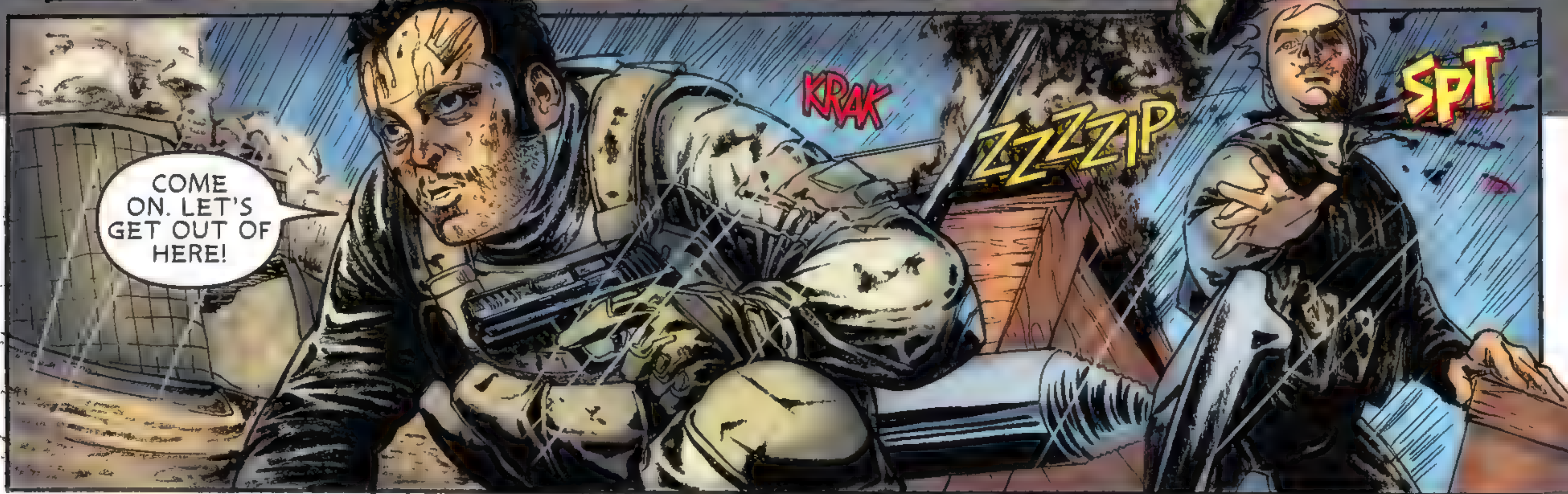
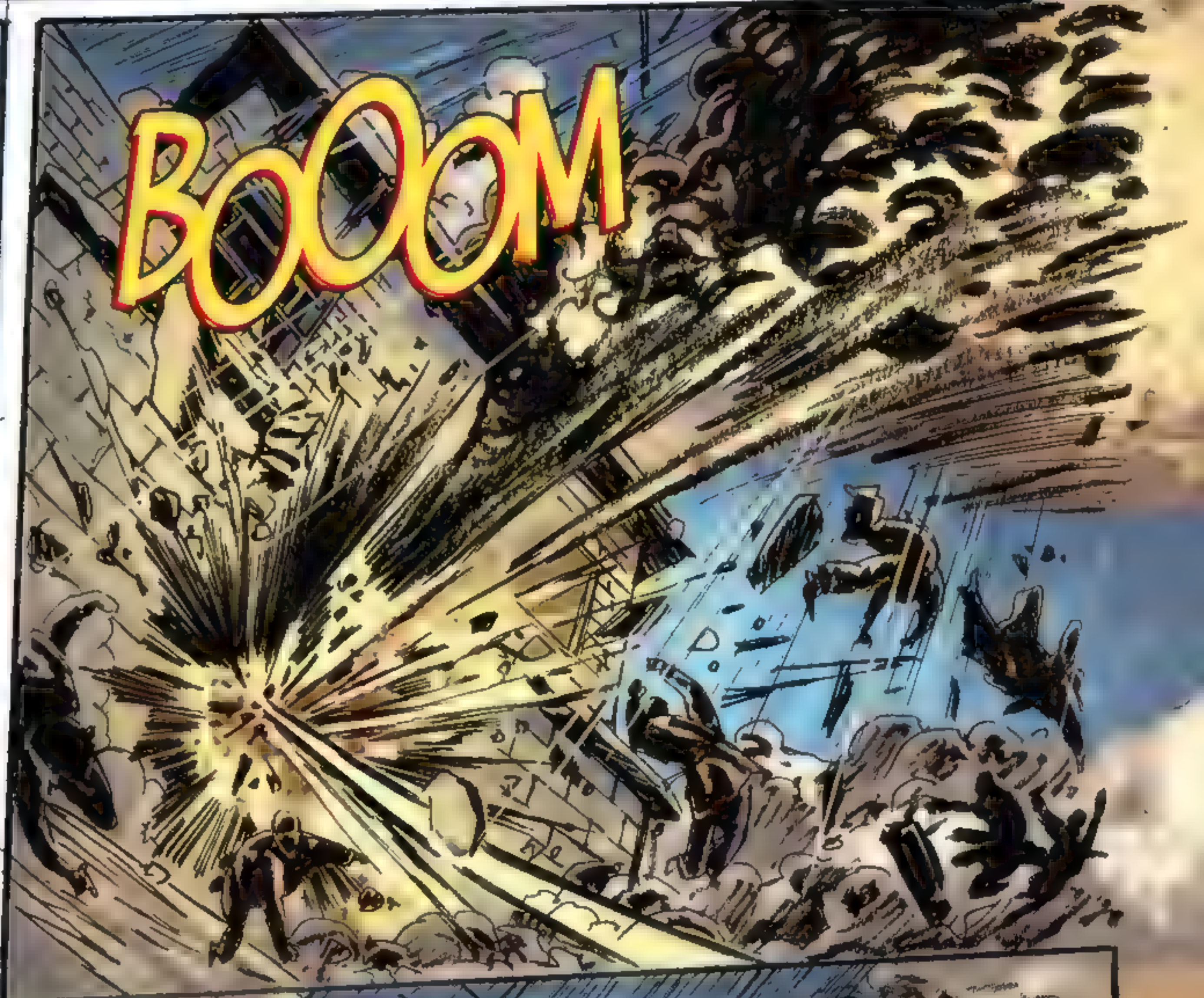
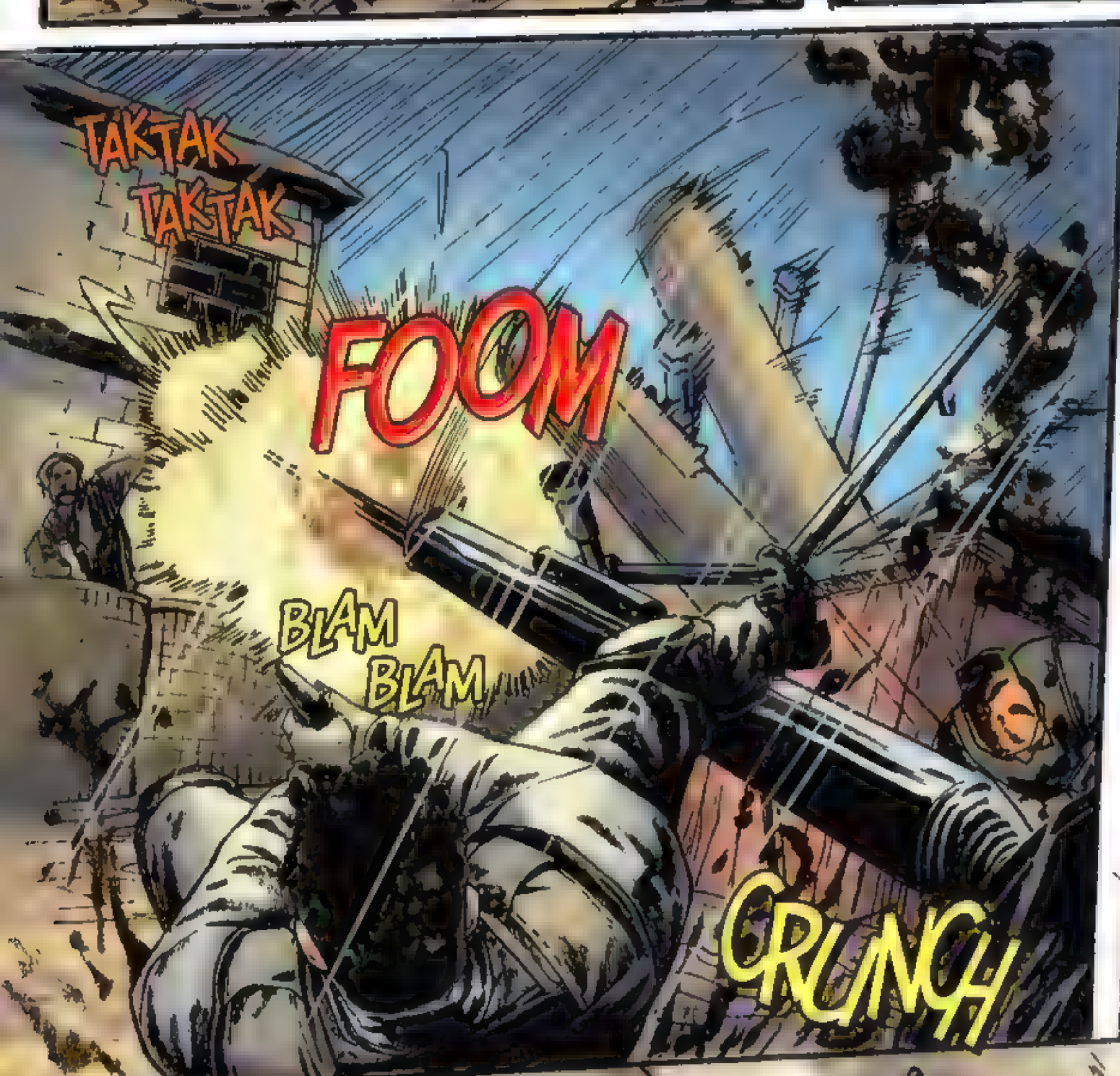






















→KOFF!←

→KOFF!←



JESUS CHRIST!

WHAT THE FUCK WAS THAT?



LOOK. THE MORTAR SHELLS MUST HAVE BLOWN.

GOD DAMN.



BOLTON!

WHERE'S BOLTON?!

DOWN HERE!

OWWW
FUCK.



HEY, FOBBIT!
YOU KNOW WHAT?!

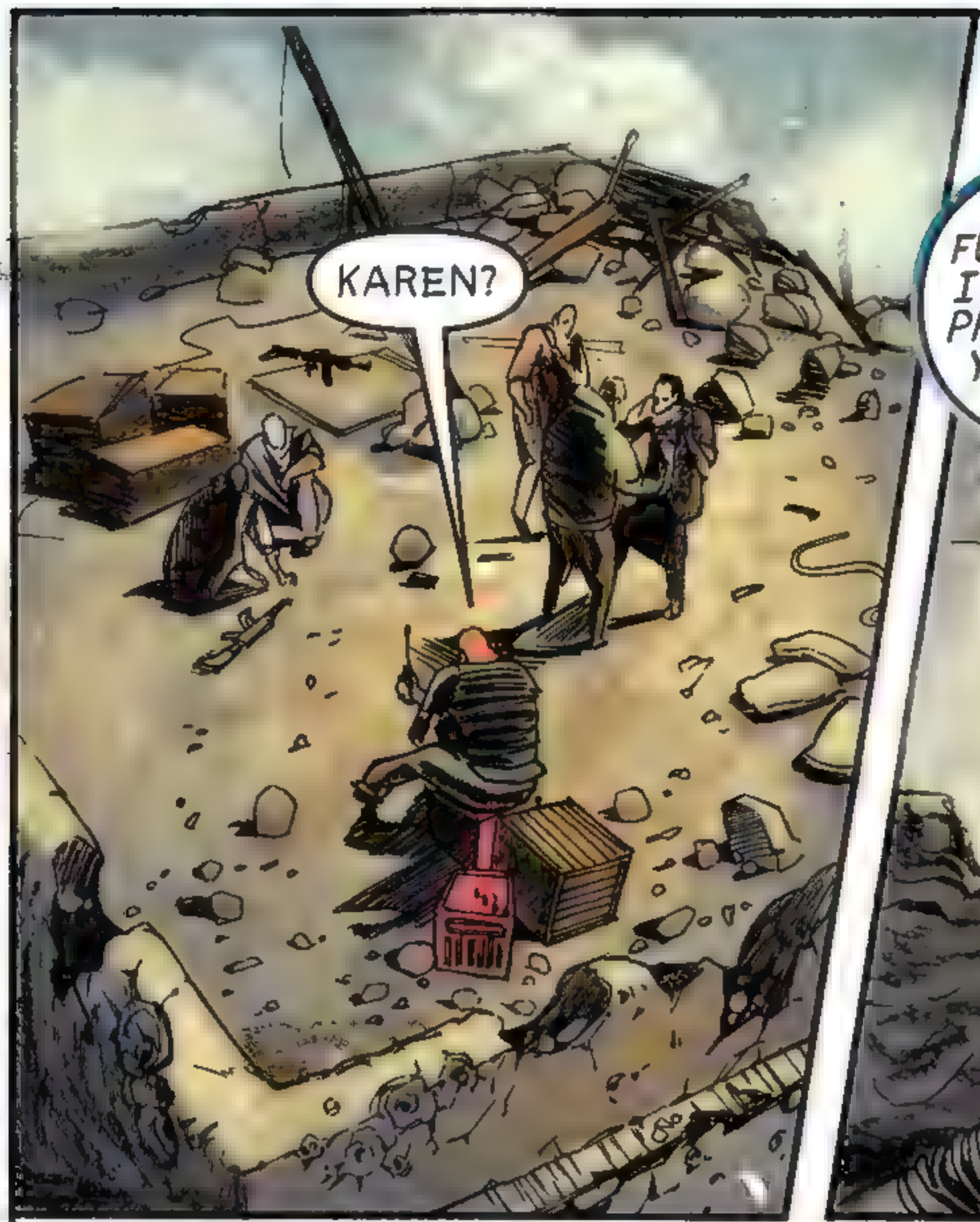
YOU'RE BADASS!

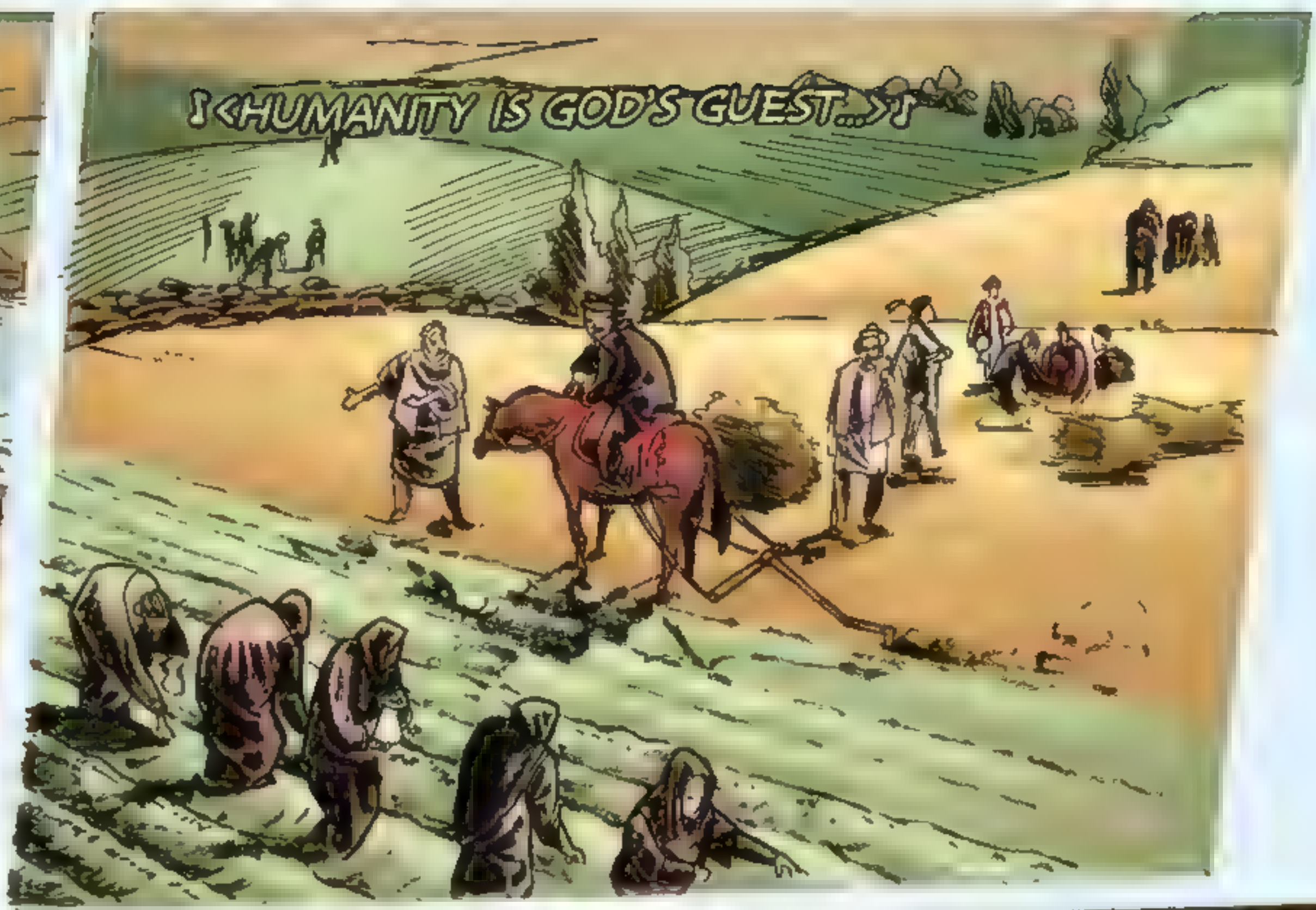


"FIX BAYONETS!"

OH MY GOD, I NEVER THOUGHT I'D HEAR SOMEONE ACTUALLY SAY THAT! HAH, HAH!

HA-HAH!





INTERVIEW

with creator Mark Long

How did you get the idea for the *Rubicon* graphic novel? How did the project come about?

Dan and I were searching for a project to do together. We were in LA and had dinner with Chris, who we both knew, but separately. Chris's brother is a SEAL, and I knew him when he lived in Seattle. Chris said he'd really love to do something with SEALs in Afghanistan - "A movie like *Zulu*." When I got back to Seattle, I couldn't get the idea out of my head. I emailed Chris, "You know what's better than *Zulu* with SEALs in Afghanistan? *Seven Samurai*." Chris replied, "Yes it is. With the Taliban stealing opium poppies instead of rice." And that was it. I asked Chris if we could use his idea, and he offered to collaborate.

Was there a specific message about the nature of war or the military that you wanted to convey?

Yes, a few. I'm a fan of the genre, but rarely does a fictional account of special warfare deal with the true nature of war the way *Seven Samurai* did.

First, does a warrior betray his family by risking his life for his country? You rarely see the home lives of Tier One operators in fiction, except to kiss their perfect wife and kids goodbye. The truth is, these guys are often struggling with failing or failed relationships. They're never around, they're gone without notice, or maybe even worse, gone frequently with notice on deployments to the "sandbox." It takes years to get to their level, so they're often older, with teenage kids, too. And maybe a hot mess of a younger girlfriend.

Second, are the themes of honor and brotherhood, expressed brilliantly in *Seven Samurai*. The SEALs, like the Samurai, have nothing to

gain and everything to lose in defending the villagers. It's not their job, it's not their expertise. It's not even good strategy. As Devon tells Hector, "Rommel said never fight a battle if you don't gain something by winning it." And later, it turns out that some of the farmers fought and killed American soldiers in the recent past. The SEALs are doing it for each other. For their teammates and the other "Lions of Panjshir."

You yourself are both a retired Army Major and a career storyteller. What kinds of stories do you think are the most effective for communicating the nature of war to civilian audiences? Do you rely more on compelling drama or stark realism?

I think anyone that has stood their watch will have an ear and an eye for the details of soldiering. But my Army experience isn't terrifically relevant to this conflict - we had spears and shields when I was on active duty!

Dan was more influential than I was in tone and mood, which are often contradictory. Our operators are, on the one hand, detached emotionally from the business of killing, and, on the other hand, profoundly emotional in their loss. Hector bursts out in tears when he gets alone after hearing that Big Mike has been killed. Dan says that the stoic hero stuff is bullshit. He and his teammates openly grieve for the men who they are often closer to than their own families.

How important was it to you for the military details to be authentic? What kind of research did you and your team do to keep the story grounded?

Well again, we had the best technical advisor you could hope for in Dan. The myriad of detail in this book that speaks to authenticity all

comes from Dan. And complete scenes, too. The scene with the Taliban bomb-maker strapped to the hood of the truck was all Dan's. But to give you an idea of the details considered, there's an inaccuracy in the way Hector is holding his pistol - "cup and saucer" style - that drives Dan crazy every time he sees it.

Rubicon is loosely based off of the premise for Kurosawa's *Seven Samurai*. What about that story led you to use it as a launching-off point for your own modern-day story?

Seven Samurai gives us, what is sometimes called, "the way in" to our story - the way a general audience can understand and relate to the story's characters. SEALS stand in for the Samurai - supremely skilled warriors with an ethos deeply grounded in the concept of honor. Honor in the loyalty and esteem of their teammates, which are difficult concepts to convey.

Kurosawa does it brilliantly with the Toshiro Mifune character - the wannabe Samurai. Mifune's Samurai is a mercurial phony with a fake noble birth certificate. He's actually a farmer's son. Like our Bolton, he carries a ridiculous weapon and inflated ego. It's in his un-samurai behavior that we see what it is to be a Samurai. And as his character evolves and he proves his worth, we feel more deeply what it is to win the loyalty and esteem of the other warriors.

For you, do you think it makes characters harder for readers to identify with when they reside in that morally gray space, or do you find characters more relatable when they are inherently flawed?

I think the gray is always hardest. We relate to flawed characters because we are flawed characters. And flaws mean growth.

In *Rubicon*, the soldiers have an added challenge that the Samurai in *Seven Samurai* did not have, in that they are not only defending a small village, but a foreign one, one with customs, politics, and language completely different from their own. How did that modernize and complicate the story for you as the storyteller?

I think the tactical and moral complications of defending a foreign village resonates strongly after decade-long wars in Afghanistan and Iraq, or even going back to Vietnam, where we first heard the absurdity, "We had to destroy the village in order to save it." It serves the story by amplifying the sacrifice of the operators. In saving the village, their courage is irrational. And sublime.

There is a haunted sense of the cyclical, unending patterns of war in the book. The characters spend so much of their lives fighting, chipping away at the violence and foreign aggression, but does it make a difference or merely stem the tide? Do you feel that *Rubicon* is ultimately a story of hope or futility?

Seven Samurai ends with the Samurai concluding that they had lost and the villagers had won. It's a contradiction meant to illustrate that the villagers return to normalcy, whereas the Samurai are fated to repeat a cycle of killing and death. I think the ending is less a comment on the futility of war than a comment on the nature of warriors. Plato said, "The only ones that have seen the end of war are the dead." It's a harsh truth that the operators embrace - neither hopeless nor futile, but their fate as warriors.

ABOUT THE AUTHORS

MARK LONG

Mark Long is a *New York Times* best-selling author and prolific creator/producer of video games, graphic novels and feature films. Long is CEO of Meteor Entertainment, publisher of the award-winning *HAWKEN* and now, *Rubicon*.

DAN CAPEL

Dan Capel is a founding member of SEAL Team Six, under the leadership of Richard Marcinko, with a specialty in ordinance and demolition. In addition to SEAL Team Six, Capel, born in 1964, was a member of Red Cell, SEAL Team Four, and Dev Group. He is currently [REDACTED]

CHRISTOPHER McQUARRIE

Christopher McQuarrie is an Academy Award®-winning screenwriter, producer, and director. In 1996, he won the Oscar® for Best Original Screenplay for *The Usual Suspects*, directed by Bryan Singer. He made his directorial debut with *The Way of the Gun*, starring Benicio del Toro, followed by *Jack Reacher* in 2012, starring Tom Cruise, both of which he also wrote. He has written numerous other films, including *Valkyrie*, *Jack the Giant Slayer*, and *The Tourist*.

MARIO STILLA

Mario Stilla, an Italian illustrator, comes from a family of artists and has been immersed in the visual arts since childhood. After finishing his studies from the *Istituto Statale D'Arte Del Corallo di Torre del Greco*, he graduated with a degree in Architecture and Industrial Design. He has worked in film, book illustration, and advertising, but his love of travel brought him to the American art scene, which offered amazing new challenges, including his work on *Rubicon*.

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Letters by **Marshall [REDACTED] Dillon**
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security, [REDACTED] crops [REDACTED] opium production. [REDACTED] wealth by planting poppies. [REDACTED] poppy [REDACTED] leads to conflict [REDACTED] as warlords and insurgent forces beg [REDACTED] for the poppy crop. A village that [REDACTED] to insurgent forces because [REDACTED] bullet [REDACTED] opium poppy [REDACTED] between U.S. Armed Forces [REDACTED] Panjshir Valley can be stabilized. [REDACTED] is used in Panjshir [REDACTED] plan to eradicate illicit poppy [REDACTED] isolation. [REDACTED] foothills [REDACTED] tribal strife [REDACTED] Holding the valley is crucial [REDACTED] a natural fortress [REDACTED] ongoing mission [REDACTED] ANSF. [REDACTED] to utilize USSOCOM personnel [REDACTED] terrain also [REDACTED] local PRT units to [REDACTED] sustainable [REDACTED] due to insurgent activities. [REDACTED] COIN operations [REDACTED] production [REDACTED] incursion [REDACTED] Opium [REDACTED] narcotic affords [REDACTED] demand, [REDACTED] shows current daily wages [REDACTED] Panjshir valley. Current PRT efforts [REDACTED] Panjshir [REDACTED] increase crop yield. [REDACTED] spread to poppy farmers [REDACTED] current efforts to connect the Panjshir to Kabul [REDACTED] Afghanistan [REDACTED] Eradication. [REDACTED] humanitarian efforts [REDACTED] from the war on drugs, [REDACTED] the Panjshir Valley. [REDACTED] on the ground in several FOBs [REDACTED] the valley. [REDACTED] SOCOM [REDACTED] activities [REDACTED] monitoring. [REDACTED] isolation. [REDACTED] dismantled. [REDACTED] Isolated fields, [REDACTED] production have increased regional tensions [REDACTED] Eradication [REDACTED] communities of the valley. [REDACTED] mission [REDACTED] system, [REDACTED] energy sources. [REDACTED] radio towers throughout the valley [REDACTED] radio broadcast [REDACTED] from the capital. This first [REDACTED] the valley. [REDACTED] and reconst [REDACTED] will succeed [REDACTED] goal is achieved. [REDACTED] problems. This report highlights a long-term [REDACTED] deep-rooted [REDACTED] U.S. forces must begin [REDACTED] Afghanistan [REDACTED] military force [REDACTED] but the hunt for insurgents [REDACTED] opium poppy farming [REDACTED] economic, [REDACTED] perhaps [REDACTED] period of [REDACTED] peace [REDACTED] lack of other crops [REDACTED] opium production. [REDACTED] village's leadership council. [REDACTED] leads to conflict [REDACTED] insurgent forces [REDACTED] poppies [REDACTED] this report will strive to show that via a [REDACTED] providing security [REDACTED]

Five paramilitary Navy SEAL operators defend the residents of a remote mountain farming village in Afghanistan from attacks by marauding Taliban. Led by the war-weary Hector, the operators and villagers form mutual bonds of honor and respect, leading up to a climactic battle where the “Lions of Panjshir” are desperately outnumbered.

Based on an idea by Oscar®-winning screenwriter Christopher McQuarrie (*The Usual Suspects*), with story by founding member of SEAL Team Six Dan Capel, and written by New York Times best-selling author Mark Long (*The Silence of our Friends*), **Rubicon** is a compelling story of honor, duty, and brotherhood.

“Rage, honor, glory. It’s great stuff, and you have it all here in spades. **Rubicon** is written with the authority of a hand-picked-by-me, original member of SEAL Team Six, the vision of an Oscar®-winning screenwriter, and the skill of a New York Times best-selling graphic novel author.”

—Dick Marcinko,
from his Introduction

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